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Leicestershire. Harmony.

Containing a SET of Excellent

P S A L M - T U N E S  
AND  
A N T H E M S,  
ENTIRELY NEW.

ALSO,  
Two New CHANTING-TUNES  
FOR  
*Te Deum* and *Magnificat*.

---

The Whole composed, in Modern Taste, for FOUR VOICES,  
By an EMINENT MASTER of the County of LEICESTER;  
And now first published  
For the Use of COUNTRY CHURCHES.

---

By JOHN ARNOLD, Philo-Musicæ,  
Author of the COMPLEAT PSALMODIST, ESSEX HARMONY, and the  
PSALMIST'S RECREATION.

---

L O N D O N :

Printed by ROBERT BROWN, for the AUTHOR;  
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*don-Bridge*; J. JOHNSON, at the *Harp and Crown*, over against *Bow Church*,  
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M.DCC.LIX.

[Price bound Two Shillings and Six-pence.]



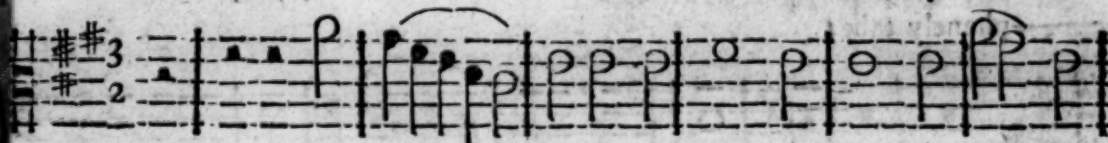
# PSALM-TUNES for the Old and New Version.

## PSALM I, New Version. Woodthorpe Tune.

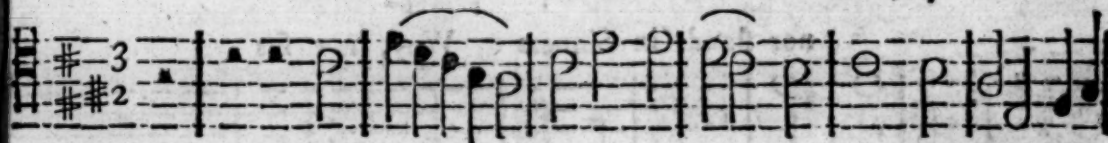
Treble & Contra.



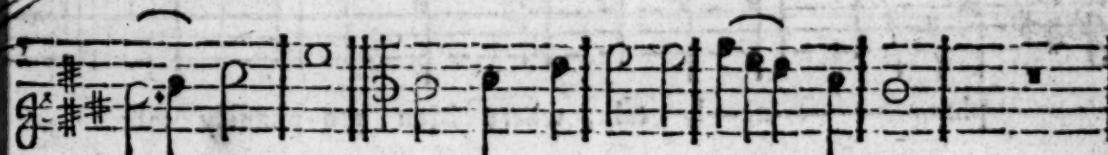
How blest is he who ne'er con-fents, by ill Ad-



How blest is he who ne'er con-fents, by ill Ad-



How blest is he who ne'er con-fents, by ill Ad-



vice to walk: Nor stands in Sinners Way, nor fits,

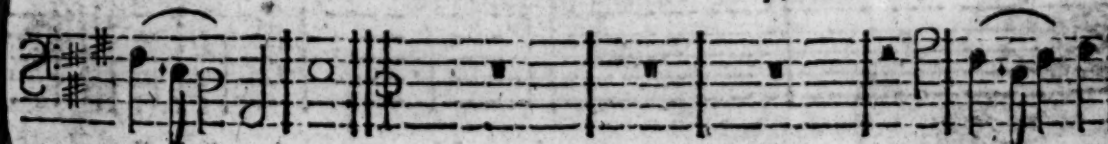


vice to walk:

where Men pro-



vice to walk: Nor stands in Sinners Way, nor fits,



vice to walk:

where Men pro-

B

Continued;

Continued.



nor stands in Sinners Way, nor fits where Men pro-



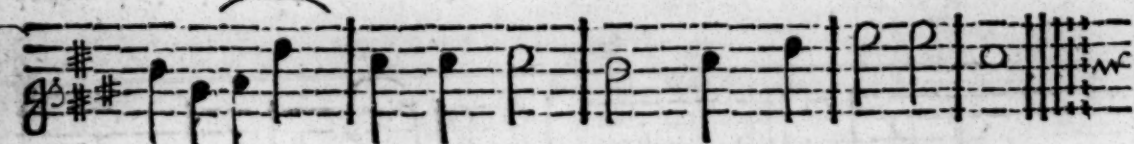
—phanely talk ;



nor stands in Sinners Way, nor fits



—phanely talk ;



—pha—ne—ly talk, where Men pro-phanely talk.



where Men pro-phane-ly talk, pro—phane—ly talk.



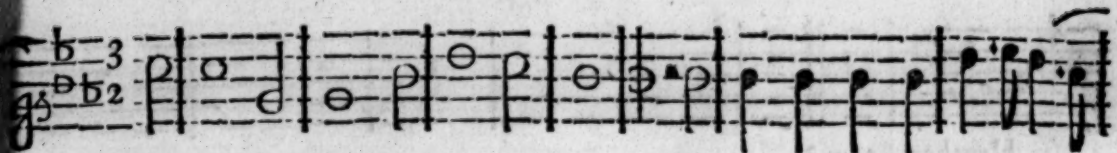
where Men pro—pha—ne—ly talk.



where Men pro-phanely talk.

P S A L M

PSALM II, *New Version.* Hathorne Tune.



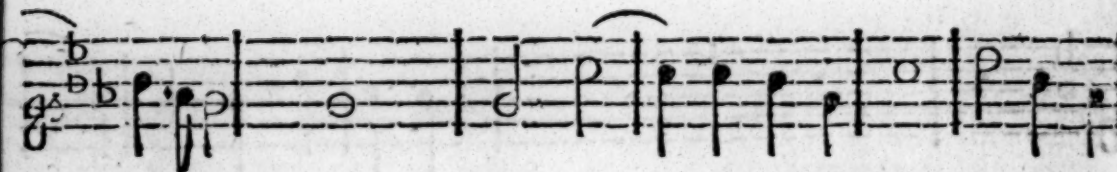
With restless and ungovern'd Rage, why do the Heathen stor—



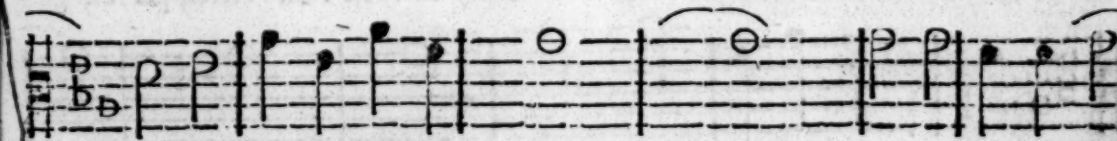
With restless and ungovern'd Rage, why do the Heathen stor—



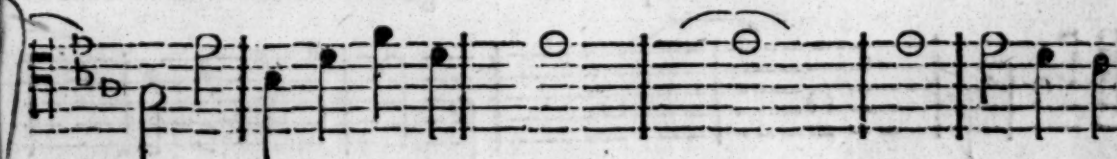
stor—



—m, why do the Heathen storm, why do the



why do the Heathen stor—m, why do the He-



—m, why do the Heathen stor—m, why do the

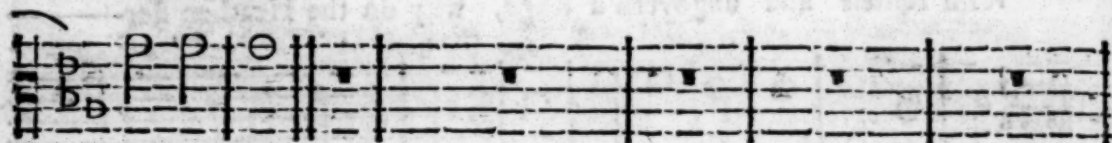


—m, why do, why do the Heathen storm, why do the

Continued.



Heathen storm?

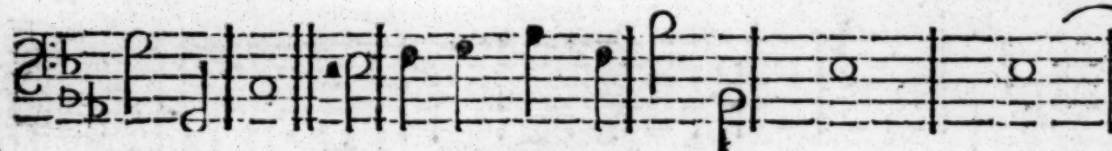


a-then storm?

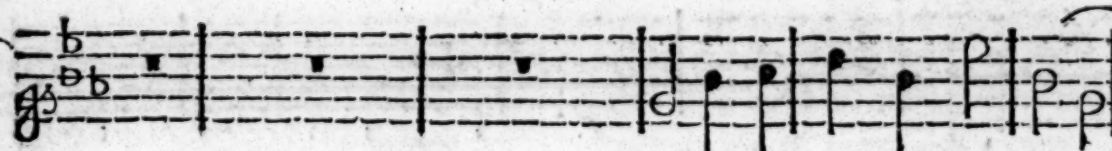


Heathen storm?

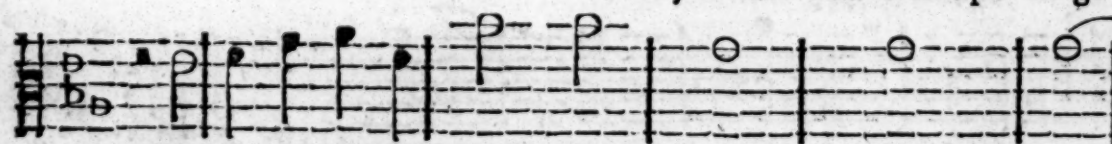
Why in such rash Attempts



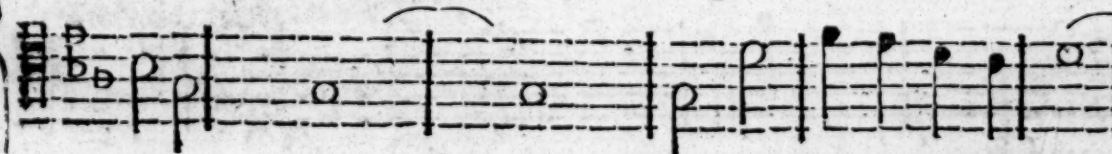
Heathen storm? Why in such rash Attempts en-ga-



Why in such rash Attempts en-ga-



Why in such rash At-tempts en-ga-



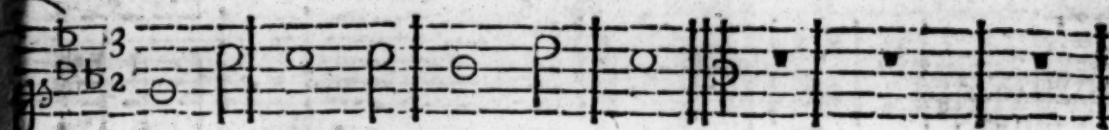
en-ga-ge, as they can ne'er per--for-



ge, as they can ne'er per--for-

Continued,

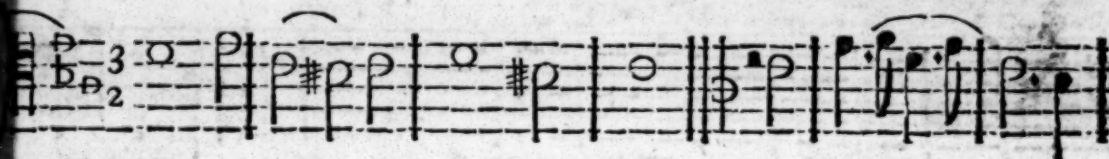
Continued.



—ge, as they can ne'er per—form?



—ge, as they can ne'er per—form? The Grea—t in



—m, as they can ne'er per—form? The Grea—t in



—m,



their various Forces bring: Against the Lord they

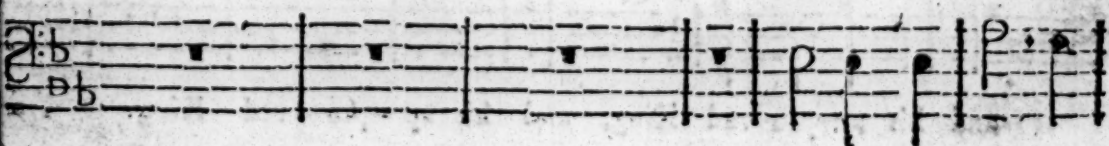


Coun-cil and in Might,



Council and in Might,

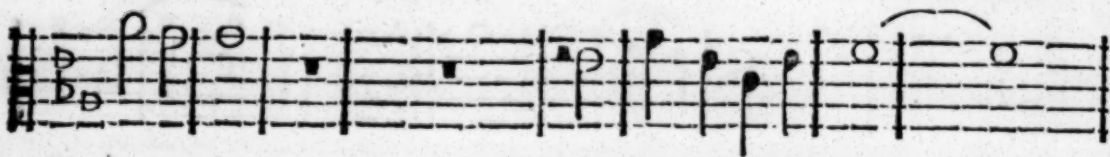
Against the Lord they



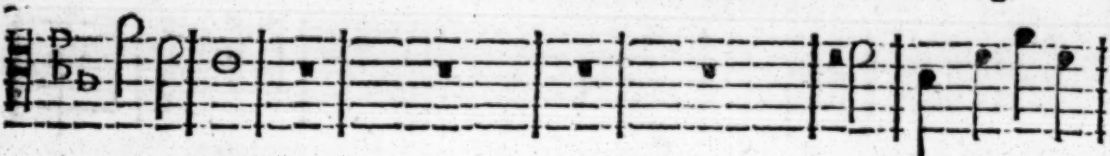
Continued.



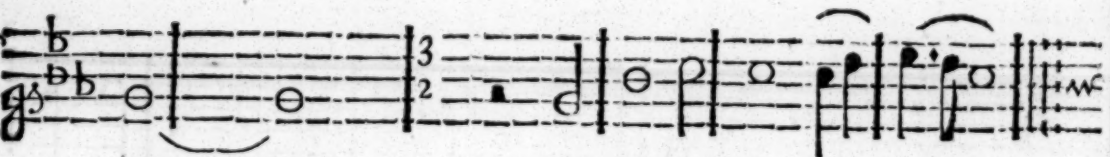
all u--nite, and his approved Kin——g, and his approved



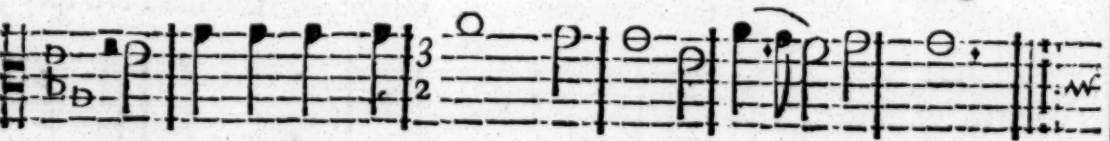
and his approved Kin——g,



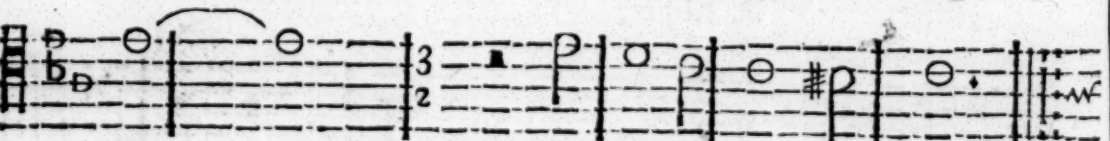
all u--nite, and his approved



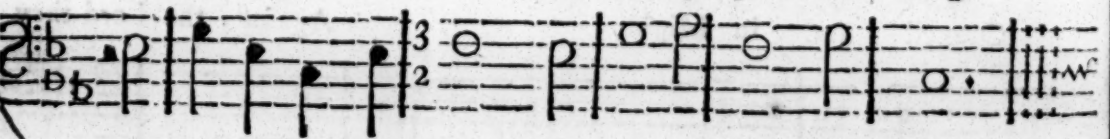
Kin——g, and his ap—pro—ved King.



and his ap—pro—ved King, and his ap—pro—ved King.



Kin——g, and his ap—pro—ved King.



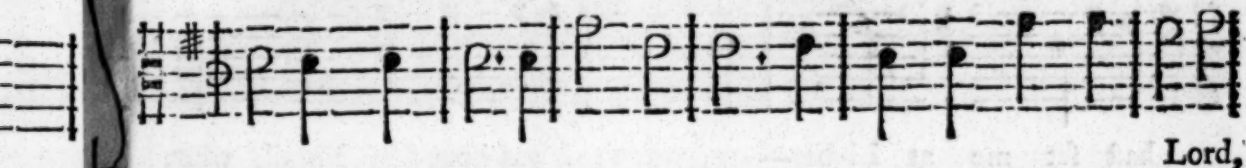
and his ap—pro—ved King, and his ap—pro—ved King.

P S A L M

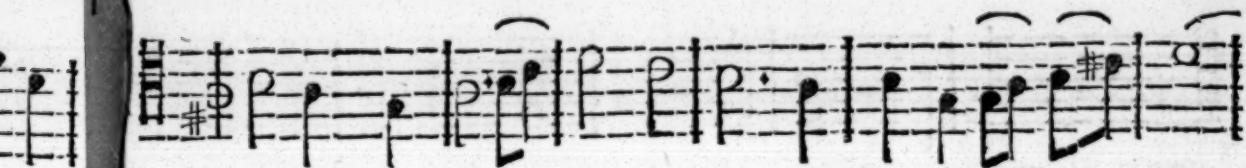
P S A L M IV, *Old Version.* Normanton Tune.



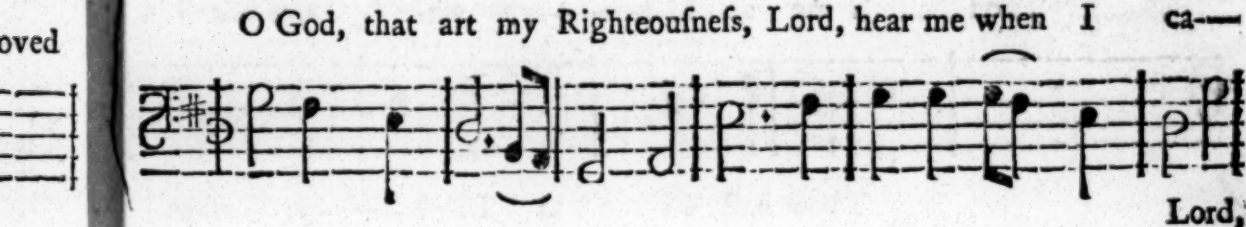
O God, that art my Righteousness, Lord, hear me when I ca—



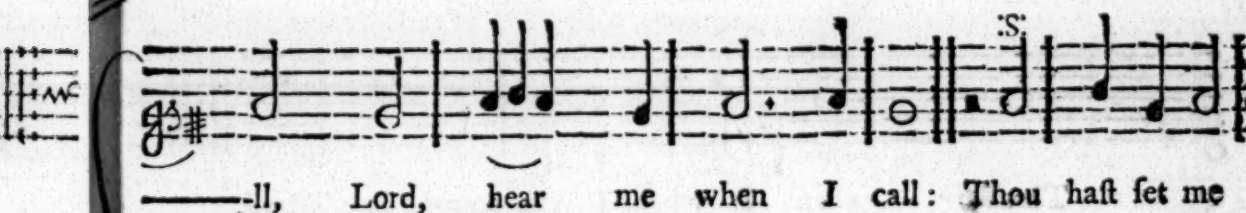
Lord,



O God, that art my Righteousness, Lord, hear me when I ca—



Lord,



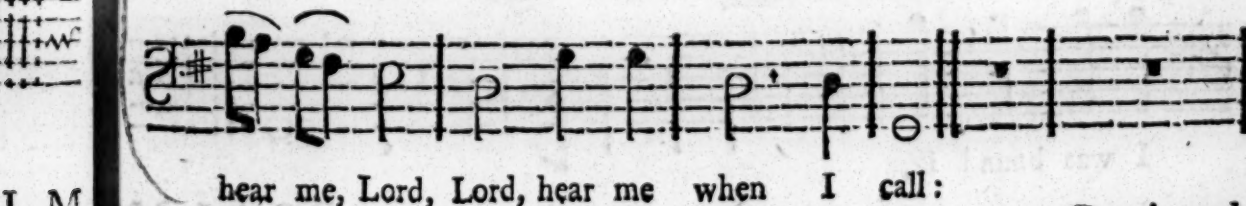
—ll, Lord, hear me when I call: Thou hast set me



hear me, Lord, Lord, hear me when I call: Thou,



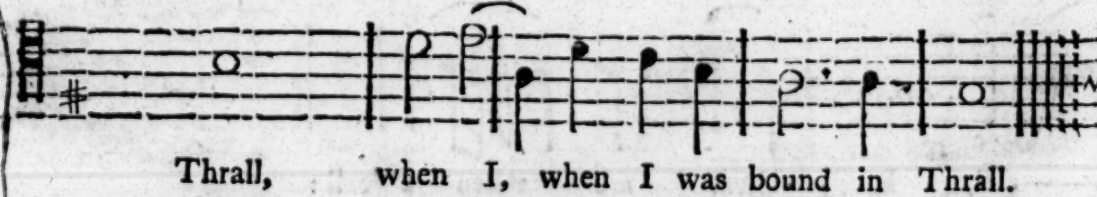
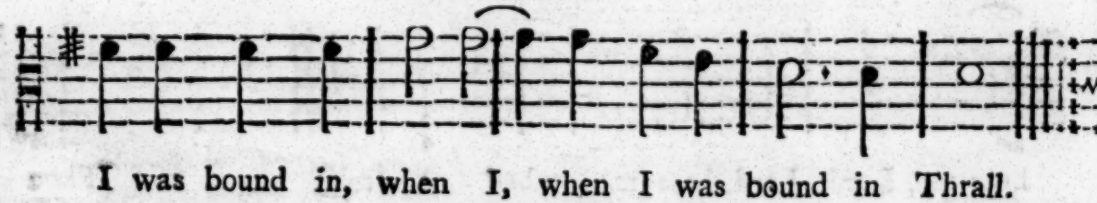
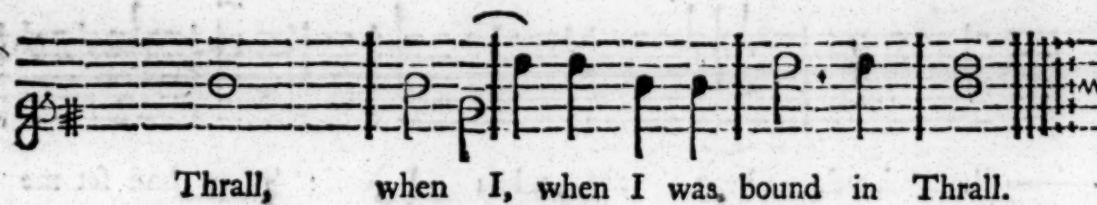
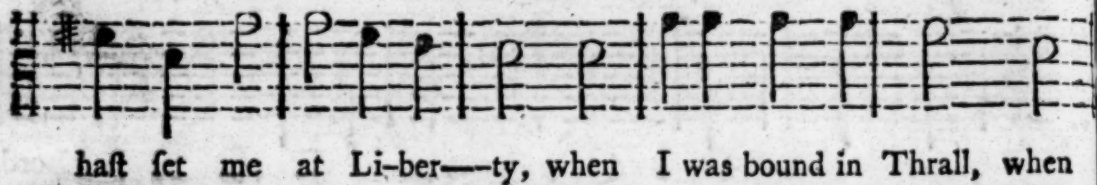
—ll, Lord, hear me when I call:



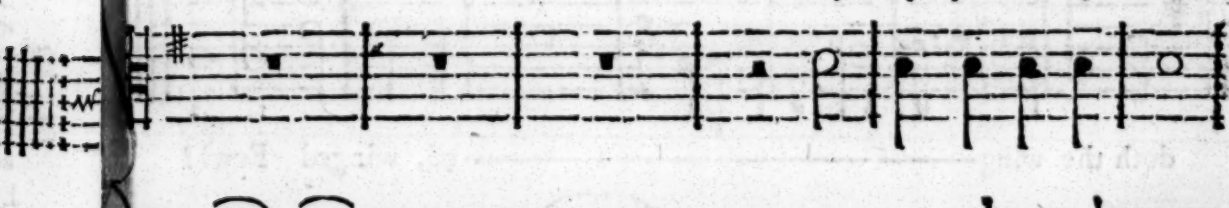
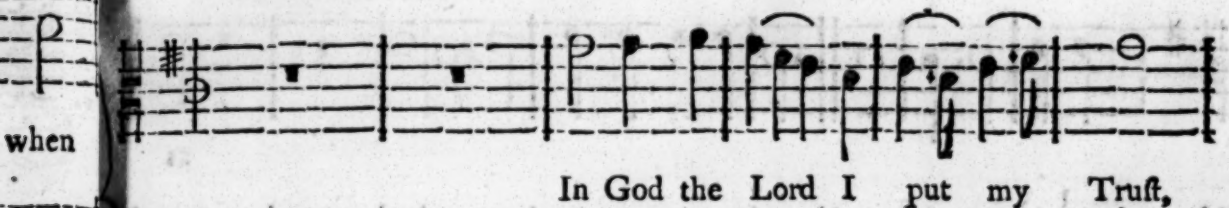
hear me, Lord, Lord, hear me when I call:

Continued.

Continued.



P S A L M XI, *Old Version.* Sileby Tune.



Continued.



why say ye to my Soul, Unto the Mountains swiftly fly, as doth the win—



as



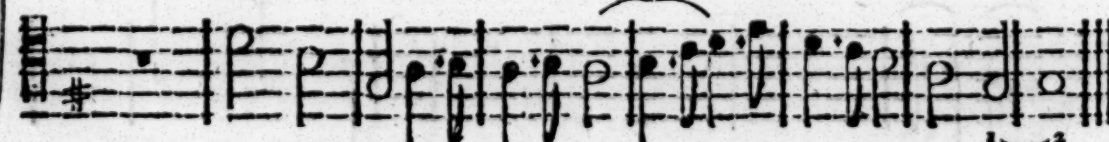
why say ye to my Soul, Unto the Mountains swiftly fly,



—g—ed Fowl, wing—ed Fowl?



doth the wing—ed, winged Fowl?



as doth the wing—ed Fowl?



as doth the wing—ed Fowl?

P S A L M

PSALM XIII, *New Version.* Loughborough Tune.

win—

How long wilt thou for-get me, Lord, must I for e-ver

as

How long wilt thou for-get me, Lord, must I for e-ver

2

mou—rn, must I for e—ver mourn?

2

must I for e—ver mourn, must I for e—ver mourn?

2

mou—rn, must I for e—ver mourn?

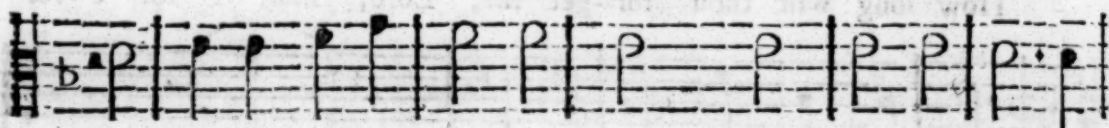
2

must I for e—ver mourn, must I for e—ver mourn?

Continued.



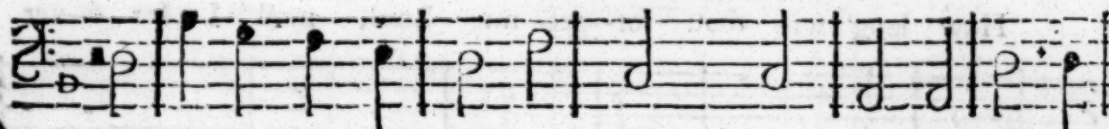
How long wilt thou withdraw from me,



How long wilt thou withdraw from me, from me, from me, O



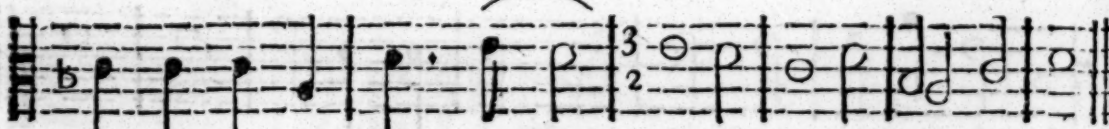
How long wilt thou withdraw from me,



How long wilt thou with-draw from me, from me, from me, O



O ne-ver to re--turn, O ne-ver to re--turn?



ne--ver to re--tur--n, O ne-ver to re--turn?



O ne-ver to re--turn, O ne-ver to re--turn?



ne--ver to re--turn, O ne-ver to re--turn?

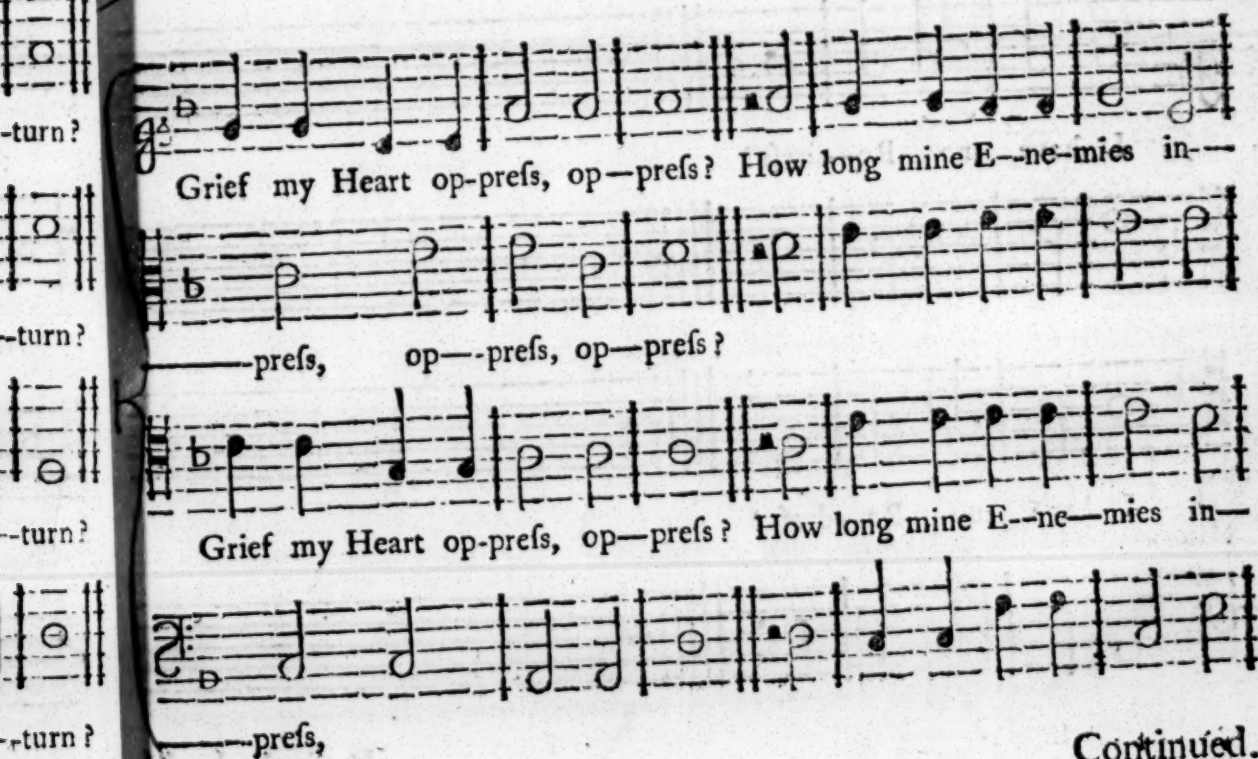
Continued.

Continued.



How long shall anxious Thoughts my Soul, and  
and Grief my Heart op—

How long shall anxious Thoughts my Soul, and  
and Grief my Heart op—



Grief my Heart op-prefs, op—prefs? How long mine E--ne--mies in—  
—prefs, op—prefs, op—prefs?  
Grief my Heart op-prefs, op—prefs? How long mine E--ne--mies in—  
—prefs,

Continued.

Continued.



—sult, in—sult, and I have no Re—drefs, and

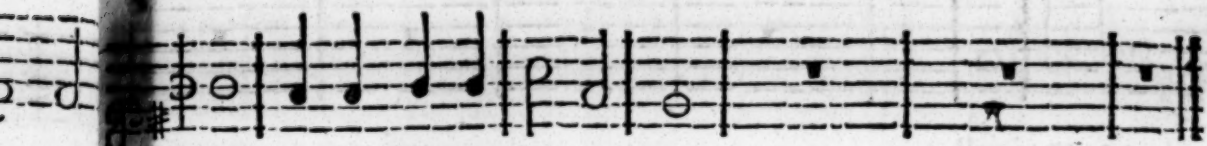
—sult, in—sult, and I have no Re—drefs, and



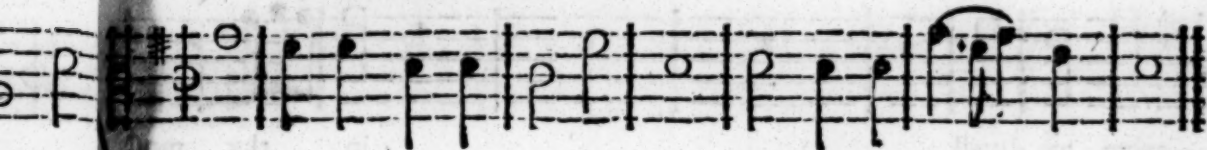
I have no Re—drefs?

I have no Re—drefs?

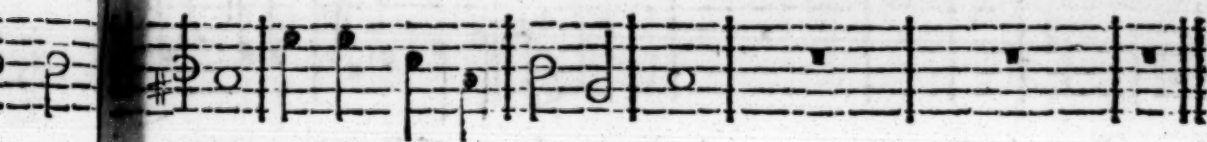
PSALM XV, *Old Version.* Woodhouse Tune.



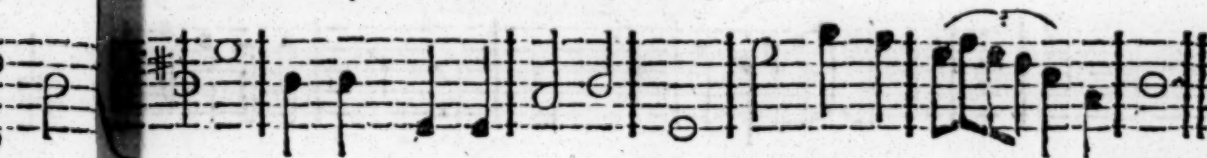
and With--in thy Ta-ber--na--cle, Lord,



who shall in—ha—bit still?



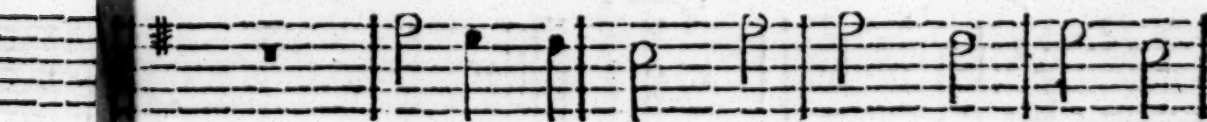
and With--in thy Ta-ber--na--cle, Lord,



who shall in—ha—bit still?



Or whom wilt thou re--ceive to dwell, re--cei—



Or whom wilt thou re--ceive to dwell, re—



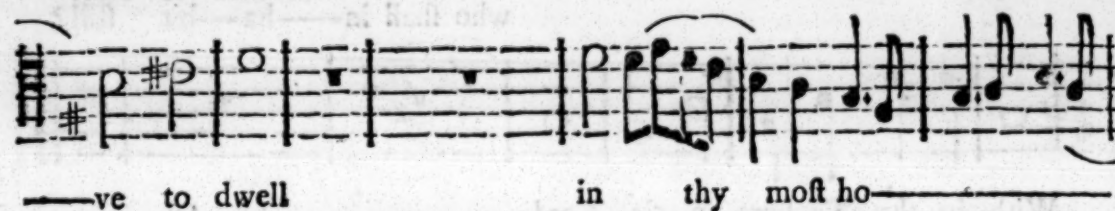
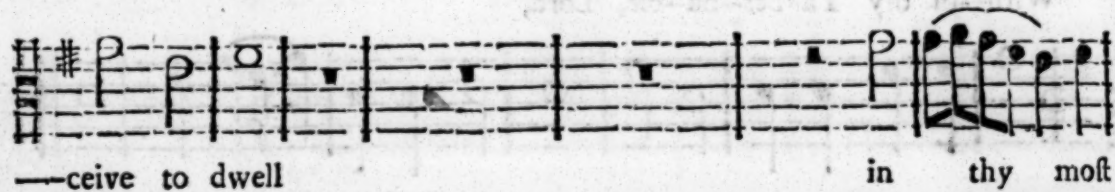
Or whom wilt thou re--cei—



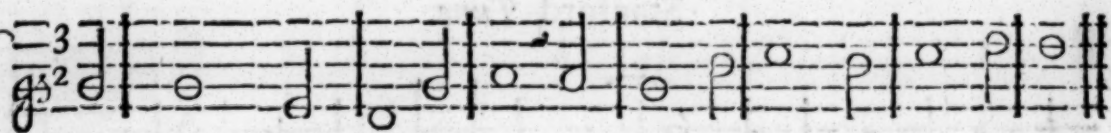
Or whom wilt thou re—

Continued.

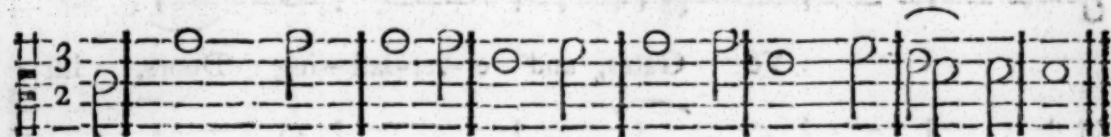
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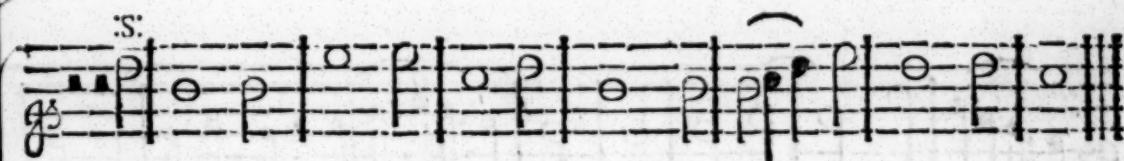
PSALM XXIII, 2d Met. Old Version. Coates Tune.



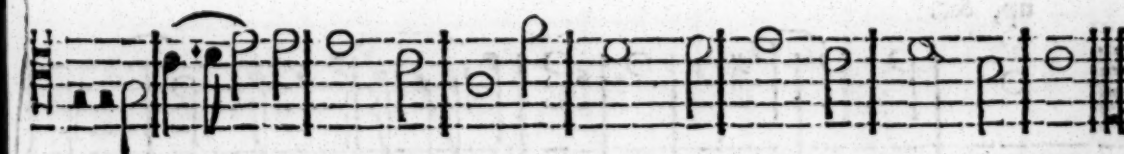
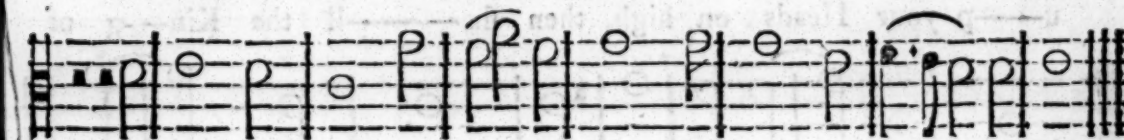
My Shep—herd is the li—ving Lord, nothing there—fore I need;



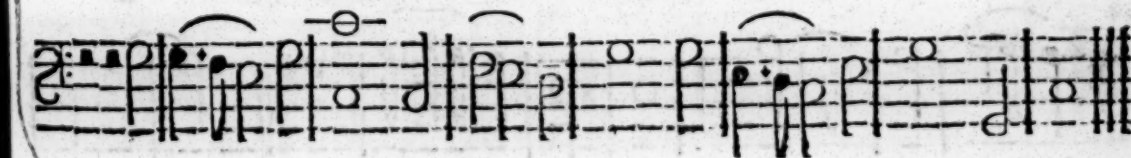
My Shep—herd is the liv—ing Lord, no—thing therefore I need;

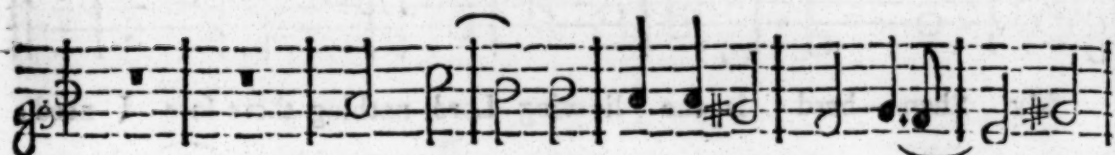


In Paf—tures fair, near pleasant Streams, he fet—teth me to feed.



In Paf—tures fair, near pleasant Streams, he fet—teth me to feed.

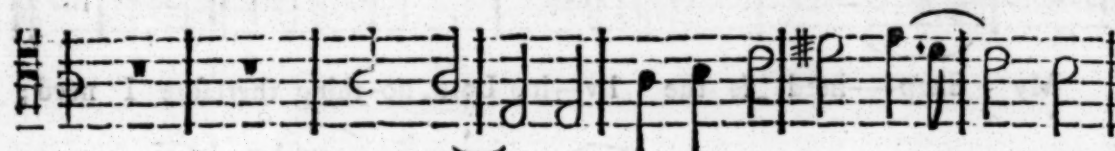


P S A L M XXIV, *Old Version.* Verses 7, 8, 9, 10.  
Stanford Tune.

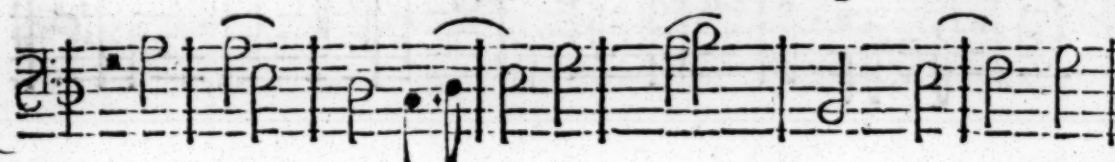
Ye Gates, and e-ver-laft-ing Doors, lift



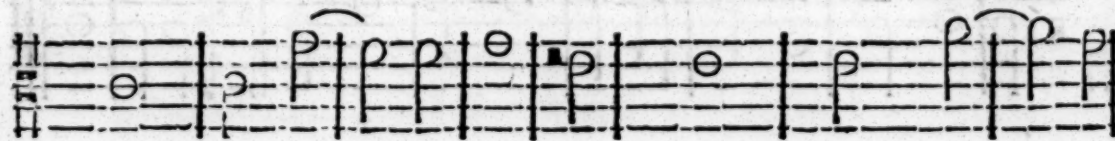
Ye Gates, and e-ver-laft-ing Doors, lift



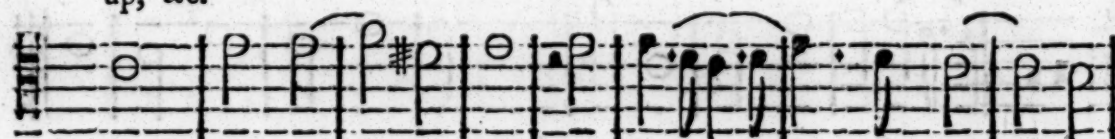
Ye Gates, and e-ver-laft-ing Doors, lift



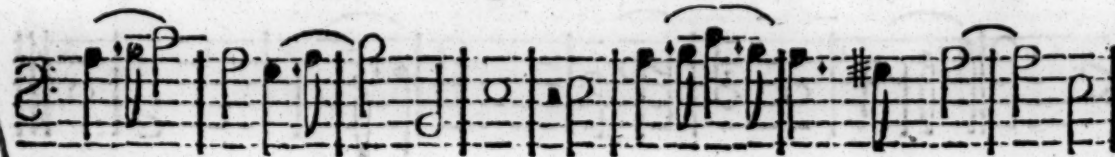
u-p your Heads on high, then sha-ll the Kin-g of



up, &amp;c.



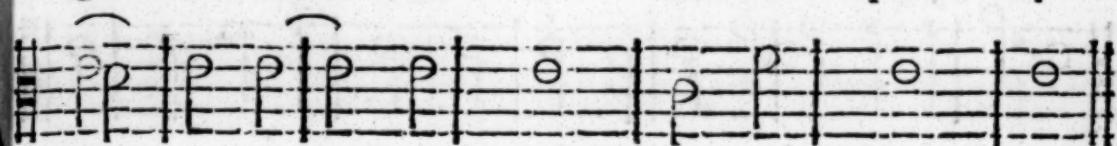
up your Heads on high, then sha-ll the King of



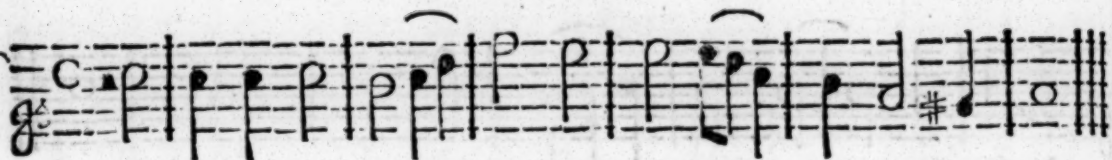
up, &amp;c.

Continued.

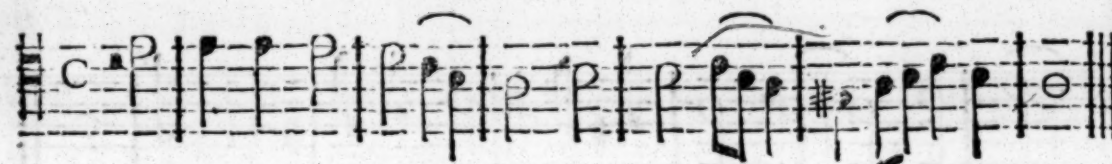
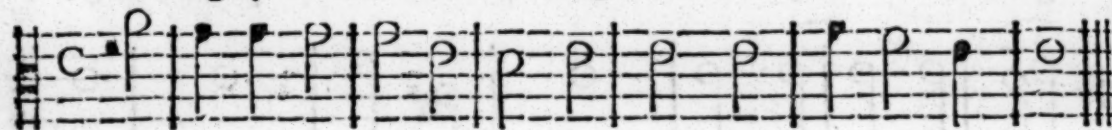
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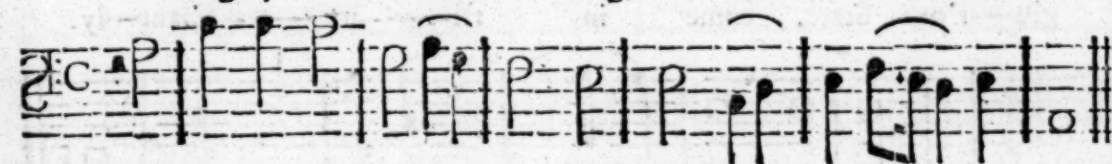
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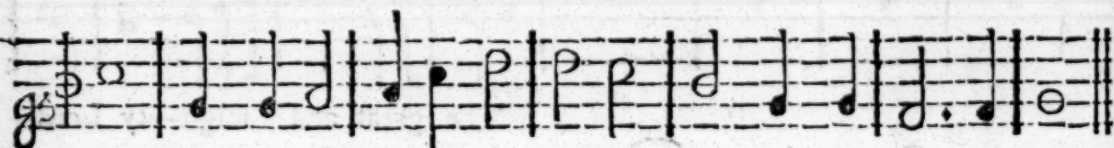
The mighty Lord in Bat—tle strong, and Tri—al of the Sword.



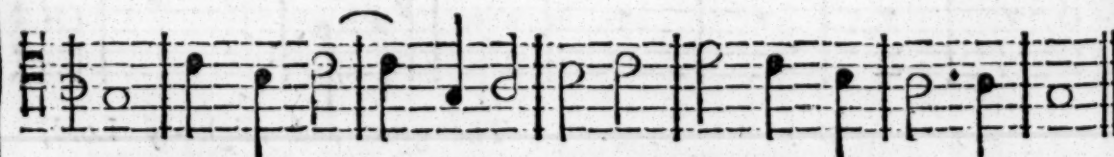
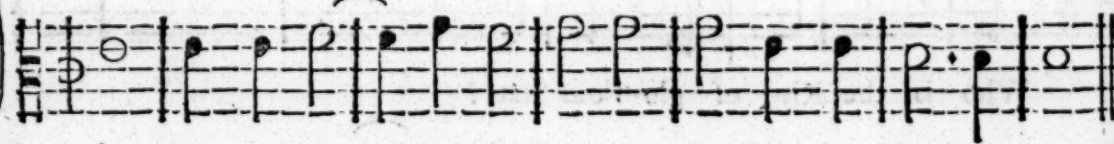
The mighty Lord in Bat—tle strong, and Tri—al of the Sword.



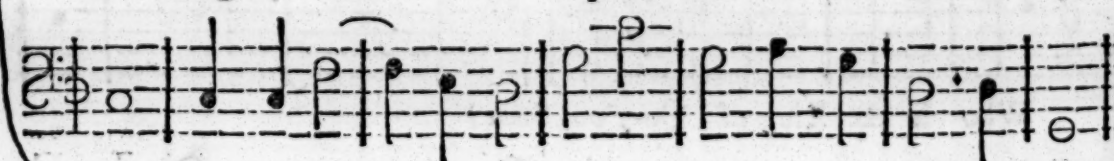
P S A L M XXVII, *Old Version. Verses 5, 6, 7, 8.*  
Great Leak Tune.



One Thing of God I do require, that he will not de—ny ;



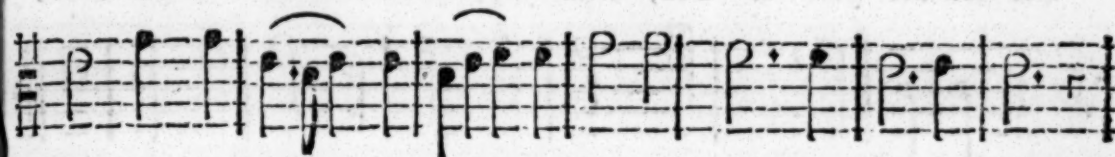
One Thing of God I do require, that he will not de—ny ;



Continued.



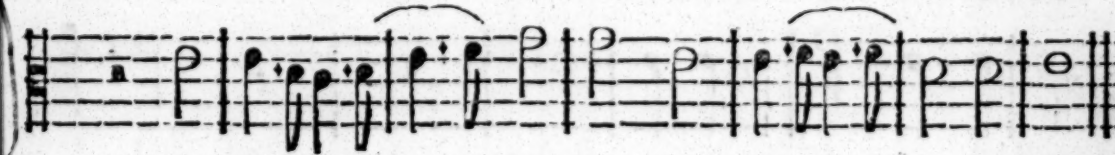
For which I pray, and still desire, till he to me ap-ply,



For which I pray, and still desire, till he to me ap-ply, till



till h-e to, h-e to me ap-ply.



till h-e to m-e ap-ply.

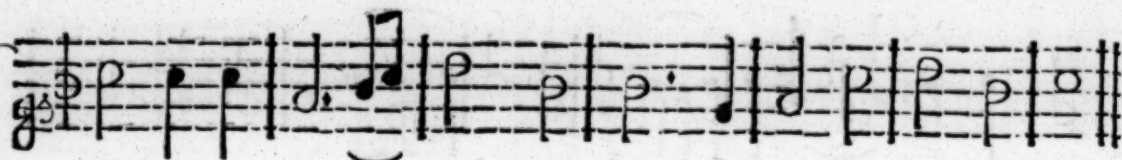


h-e, till h-e to me ap-ply.

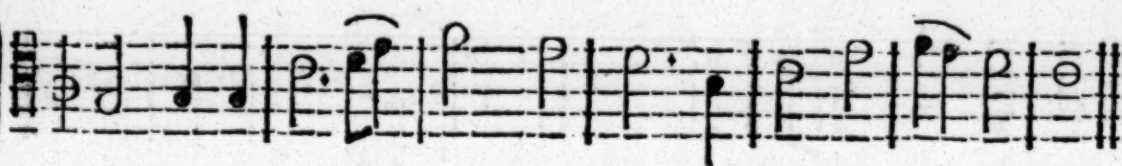
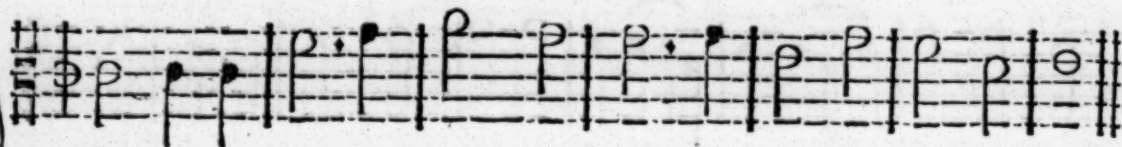


till h-e to m-e ap-ply.

P S A L M

P S A L M XXXIII, *New Version.* Barrow upon Soare Tune.

Let all the Just to God, with Joy, their chearful Voi--ces raise;



Let all the Just to God, with Joy, their chearful Voi--ces raise;



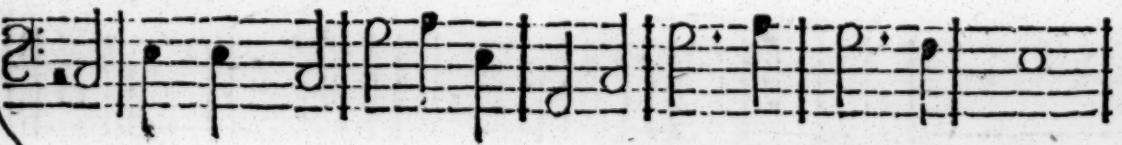
For well the Right'ous it be--comes,



to sing glad



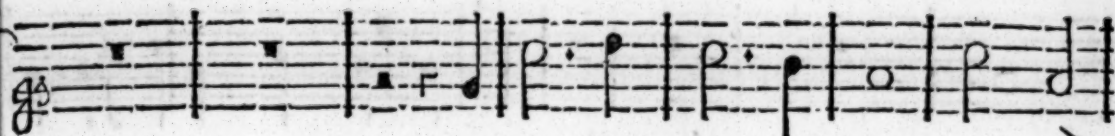
For well the Right'ous it be--comes,



to sing glad Songs of Praise,

Continued.

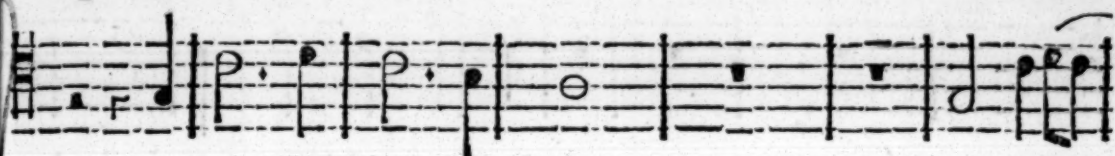
Continued.



to sing glad Songs of Praise, to fin—



Songs of Praise, to fin—



to sing glad Songs of Praise, to fin—



to fin—



g glad Songs of Praise. Let Harps, and Psal-te-ries, and



g



g glad Songs of Praise. Let Harps, and Psal-te-ries, and



g

Continued.

Continued.

Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a whole note, followed by three eighth notes, and a final measure with a half note and a quarter note.

Lutes, And new-made Songs, of 'loud Ap-

The first line of musical notation is written on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (quarter), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (quarter), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (quarter), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (quarter), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (quarter), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (quarter), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (quarter), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (quarter), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (quarter), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (quarter), F#-14 (quarter), E-14 (quarter), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (quarter), F#-15 (quarter), E-15 (quarter), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (quarter), F#-16 (quarter), E-16 (quarter), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (quarter), F#-17 (quarter), E-17 (quarter), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (quarter), F#-18 (quarter), E-18 (quarter), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (quarter), F#-19 (quarter), E-19 (quarter), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (quarter), F#-20 (quarter), E-20 (quarter), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (quarter), F#-21 (quarter), E-21 (quarter), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (quarter), F#-22 (quarter), E-22 (quarter), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (quarter), F#-23 (quarter), E-23 (quarter), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (quarter), F#-24 (quarter), E-24 (quarter), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (quarter), F#-25 (quarter), E-25 (quarter), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (quarter), F#-26 (quarter), E-26 (quarter), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (quarter), F#-27 (quarter), E-27 (quarter), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (quarter), F#-28 (quarter), E-28 (quarter), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (quarter), F#-29 (quarter), E-29 (quarter), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (quarter), F#-30 (quarter), E-30 (quarter), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (quarter), F#-31 (quarter), E-31 (quarter), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (quarter), F#-32 (quarter), E-32 (quarter), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (quarter), F#-33 (quarter), E-33 (quarter), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (quarter), F#-34 (quarter), E-34 (quarter), D-34 (half), C-34 (half), B-35 (quarter), A-35 (quarter), G-35 (quarter), F#-35 (quarter), E-35 (quarter), D-35 (half), C-35 (half), B-36 (quarter), A-36 (quarter), G-36 (quarter), F#-36 (quarter), E-36 (quarter), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (quarter), F#-37 (quarter), E-37 (quarter), D-37 (half), C-37 (half), B-38 (quarter), A-38 (quarter), G-38 (quarter), F#-38 (quarter), E-38 (quarter), D-38 (half), C-38 (half), B-39 (quarter), A-39 (quarter), G-39 (quarter), F#-39 (quarter), E-39 (quarter), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (quarter), F#-40 (quarter), E-40 (quarter), D-40 (half), C-40 (half), B-41 (quarter), A-41 (quarter), G-41 (quarter), F#-41 (quarter), E-41 (quarter), D-41 (half), C-41 (half), B-42 (quarter), A-42 (quarter), G-42 (quarter), F#-42 (quarter), E-42 (quarter), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (quarter), F#-43 (quarter), E-43 (quarter), D-43 (half), C-43 (half), B-44 (quarter), A-44 (quarter), G-44 (quarter), F#-44 (quarter), E-44 (quarter), D-44 (half), C-44 (half), B-45 (quarter), A-45 (quarter), G-45 (quarter), F#-45 (quarter), E-45 (quarter), D-45 (half), C-45 (half), B-46 (quarter), A-46 (quarter), G-46 (quarter), F#-46 (quarter), E-46 (quarter), D-46 (half), C-46 (half), B-47 (quarter), A-47 (quarter), G-47 (quarter), F#-47 (quarter), E-47 (quarter), D-47 (half), C-47 (half), B-48 (quarter), A-48 (quarter), G-48 (quarter), F#-48 (quarter), E-48 (quarter), D-48 (half), C-48 (half), B-49 (quarter), A-49 (quarter), G-49 (quarter), F#-49 (quarter), E-49 (quarter), D-49 (half), C-49 (half), B-50 (quarter), A-50 (quarter), G-50 (quarter), F#-50 (quarter), E-50 (quarter), D-50 (half), C-50 (half), B-51 (quarter), A-51 (quarter), G-51 (quarter), F#-51 (quarter), E-51 (quarter), D-51 (half), C-51 (half), B-52 (quarter), A-52 (quarter), G-52 (quarter), F#-52 (quarter), E-52 (quarter), D-52 (half), C-52 (half), B-53 (quarter), A-53 (quarter), G-53 (quarter), F#-53 (quarter), E-53 (quarter), D-53 (half), C-53 (half), B-54 (quarter), A-54 (quarter), G-54 (quarter), F#-54 (quarter), E-54 (quarter), D-54 (half), C-54 (half), B-55 (quarter), A-55 (quarter), G-55 (quarter), F#-55 (quarter), E-55 (quarter), D-55 (half), C-55 (half), B-56 (quarter), A-56 (quarter), G-56 (quarter), F#-56 (quarter), E-56 (quarter), D-56 (half), C-56 (half), B-57 (quarter), A-57 (quarter), G-57 (quarter), F#-57 (quarter), E-57 (quarter), D-57 (half), C-57 (half), B-58 (quarter), A-58 (quarter), G-58 (quarter), F#-58 (quarter), E-58 (quarter), D-58 (half), C-58 (half), B-59 (quarter), A-59 (quarter), G-59 (quarter), F#-59 (quarter), E-59 (quarter), D-59 (half), C-59 (half), B-60 (quarter), A-60 (quarter), G-60 (quarter), F#-60 (quarter), E-60 (quarter), D-60 (half), C-60 (half), B-61 (quarter), A-61 (quarter), G-61 (quarter), F#-61 (quarter), E-61 (quarter), D-61 (half), C-61 (half), B-62 (quarter), A-62 (quarter), G-62 (quarter), F#-62 (quarter), E-62 (quarter), D-62 (half), C-62 (half), B-63 (quarter), A-63 (quarter), G-63 (quarter), F#-63 (quarter), E-63 (quarter), D-63 (half), C-63 (half), B-64 (quarter), A-64 (quarter), G-64 (quarter), F#-64 (quarter), E-64 (quarter), D-64 (half), C-64 (half), B-65 (quarter), A-65 (quarter), G-65 (quarter), F#-65 (quarter), E-65 (quarter), D-65 (half), C-65 (half), B-66 (quarter), A-66 (quarter), G-66 (quarter), F#-66 (quarter), E-66 (quarter), D-66 (half), C-66 (half), B-67 (quarter), A-67 (quarter), G-67 (quarter), F#-67 (quarter), E-67 (quarter), D-67 (half), C-67 (half), B-68 (quarter), A-68 (quarter), G-68 (quarter), F#-68 (quarter), E-68 (quarter), D-68 (half), C-68 (half), B-69 (quarter), A-69 (quarter), G-69 (quarter), F#-69 (quarter), E-69 (quarter), D-69 (half), C-69 (half), B-70 (quarter), A-70 (quarter), G-70 (quarter), F#-70 (quarter), E-70 (quarter), D-70 (half), C-70 (half), B-71 (quarter), A-71 (quarter), G-71 (quarter), F#-71 (quarter), E-71 (quarter), D-71 (half), C-71 (half), B-72 (quarter), A-72 (quarter), G-72 (quarter), F#-72 (quarter), E-72 (quarter), D-72 (half), C-72 (half), B-73 (quarter), A-73 (quarter), G-73 (quarter), F#-73 (quarter), E-73 (quarter), D-73 (half), C-73 (half), B-74 (quarter), A-74 (quarter), G-74 (quarter), F#-74 (quarter), E-74 (quarter), D-74 (half), C-74 (half), B-75 (quarter), A-75 (quarter), G-75 (quarter), F#-75 (quarter), E-75 (quarter), D-75 (half), C-75 (half), B-76 (quarter), A-76 (quarter), G-76 (quarter), F#-76 (quarter), E-76 (quarter), D-76 (half), C-76 (half), B-77 (quarter), A-77 (quarter), G-77 (quarter), F#-77 (quarter), E-77 (quarter), D-77 (half), C-77 (half), B-78 (quarter), A-78 (quarter), G-78 (quarter), F#-78 (quarter),

Lutes, with joyful, joyful Confort meet,

The musical notation for the first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: a half note F#4, followed by four eighth notes G#4, A4, B4, and C5, then a quarter rest, followed by two eighth notes D5 and E5, another quarter rest, and finally three eighth notes F#5, G#5, and A5.

Lutes, And new-made Songs, of loud Ap-

Lutes, with joyful, joy-ful Confort meet,

—plause, the Har—mo—n—y com—pleat,

the Har—mo—n—y

A musical staff with a treble clef and a key signature of one flat (B-flat). The melody for the vocal line is written on a five-line staff. It begins with a whole note G4, followed by a half note F4, then a quarter note E4. The next measure contains a half note D4 and a quarter note C4. The final measure consists of a half note B3 and a quarter note A3. The lyrics 'the Har—mo—n—y' are written above the staff, with hyphens indicating the long duration of the notes.

[illegible]

Continued.

Continued.

the Har—mo-ny, the Har—mony compleat.  
com—pleat, the Har—mony compleat.  
—y compleat, the Har—mony compleat.  
—n—y compleat, the Har—mony compleat.

PSALM XXIV, *New Version.* Quorndon Tune.

Thro' all the changing Scenes of Life, in Trou-ble and in Joy,  
Thro' all the changing Scenes of Life, in Trou-ble and in Joy,

E

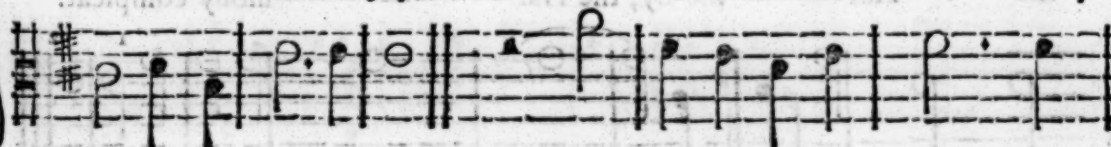
Continued.

Continued,



in Trouble and in Joy,

The Prai-fes of my



The Prai-fes of my God shall



in Trouble and in Joy,

The Prai-fes of my God



The Praises of my God shall still,



God shall still, shall still my Heart and



still my Heart and Tongue employ, shall still my Heart and



shall still, shall still my Heart, my Heart and



shall still my Heart, shall still my

Continued.

Continued.

my Tongue em-ploy. Of his De—liv'——-rance I will

all Tongue em-ploy. Of his De—liv'——-rance I will

God Tongue em-ploy. Of hi—s De—liv'——-rance I will

till, Of hi—s De—liv'rance, of

nd boast, till all, till all that are dis—trest,

and boast, I will boast, will boast, till, till all that are dis—trest, From

nd boast, till all, till all that are dis—trest,

his De—liv'——-rance I will boast, till all that are dis—trest,

Continued.

From my Ex-am-ple Com-fort ta-

my Ex-am-ple Com-fort ta-

From my Ex-am-ple Com-fort ta-

From my Ex-am-ple Com-fort ta-

—ke, and charm their Grief to Rest, and charm their

—ke, and charm their Grief to Rest, and charm their Grief to Rest, and

—ke, and charm their Grief to Rest, and charm their Grief to Rest, and

—ke, and charm their Grief to Rest, and charm their

Continued.

Continued.



Grief to Rest, and charm their Gri—ef to Rest, and



charm, and charm their Grief to Rest,



charm, and charm their Gri—ef to Rest, and



Grief to Rest, and charm their Gri—ef to Rest,

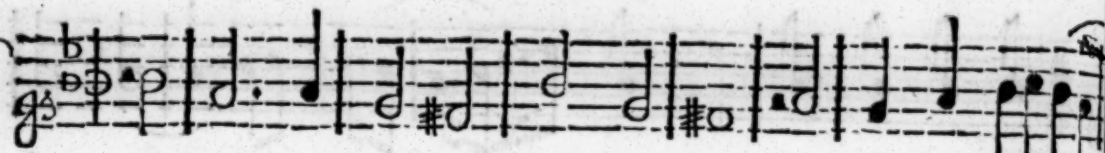


charm their Grief to Rest.

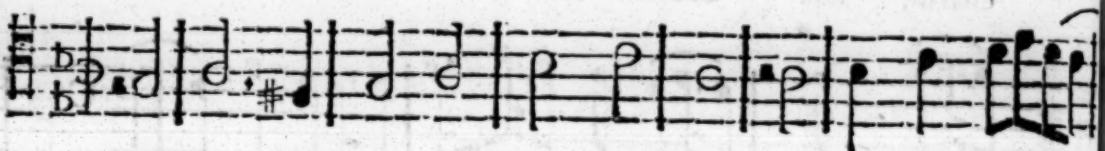


charm their Grief to Rest.

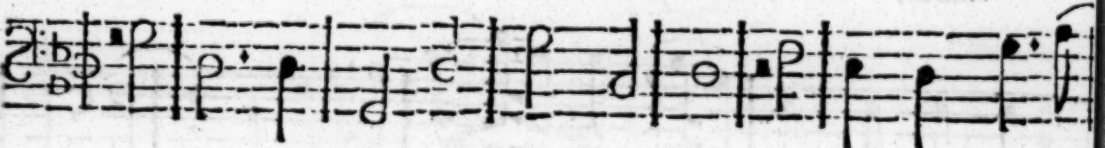


P S A L M LX, *New Version.* Leicester Tune.

O God, thou hast our Troops dis-pers'd, for—sa—king tho—



O God, thou hast our Troops dis-pers'd, for—sa—king tho—

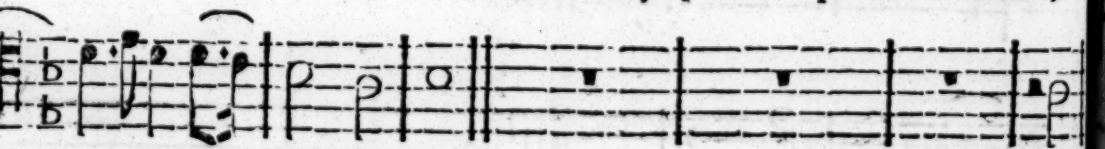


—se who left thee first :

to



As we thy just Dis-plea-sure mourn,



—se who left thee first :

to



As we thy just Dis-plea-sure mourn,

Continued

Continued.

u—s in Mercy, Lord, return, to us in Mercy,  
to u—s in Mercy,

Lord, re—turn. Our Strength, that firm as Earth doth stand, is rent by  
Lord, re—turn.

Lord, re—turn. Our Strength, that firm as Earth doth stand, is rent by  
—d, re—turn.

Continued.

thy a---veng-ing Hand: O heal the Breaches thou haft made,

thy a-veng-ing Hand: O heal the Breaches thou haft made,

This system contains two staves of music. The first staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'thy a---veng-ing Hand: O heal the Breaches thou haft made,'. The second staff is a piano accompaniment in the same key and time, with lyrics 'thy a-veng-ing Hand: O heal the Breaches thou haft made,'. Both staves feature a large bracket on the left side.

we sha---ke, we fall,

we sha---ke, we fall, with-out thy Aid,

we sha---ke, we fall, with-out thy Aid,

we sha---ke, we fall,

This system contains four staves of music. The first staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'we sha---ke, we fall,'. The second staff is a piano accompaniment in the same key and time, with lyrics 'we sha---ke, we fall, with-out thy Aid,'. The third staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'we sha---ke, we fall, with-out thy Aid,'. The fourth staff is a piano accompaniment in the same key and time, with lyrics 'we sha---ke, we fall,'. All staves feature a large bracket on the left side.

Continued.

Continued.

made,  
we shake, we shake, we sha—ke, we fall.

made,  
we shake, we fall, with-ou—t thy Aid.

PSALM LXXIV, *New Version.* Kegworth Tune.

y Aid,  
Why hast thou cast us off, O God, wilt thou no more re-tur—

y Aid,  
Why hast thou cast us off, O God, wilt thou no more re-tur—

Continued.

Continued.

n, wilt thou no more re—turn, wilt

wilt thou no more

n, wilt thou no

wilt thou no more re—tur—n, wilt

thou no more re—turn?

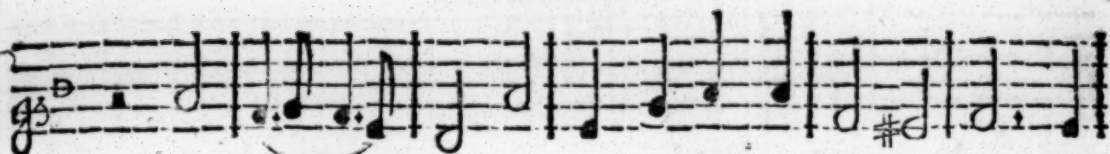
O— why against thy cho—sen

more re—turn ?

O—

Continued.

Continued.



O———, O why against thy cho—sen Folk does



Fol———k, O why against thy cho—sen Folk



———, O why against, O why against thy cho—sen Folk does



thy fierce An—ger bu———rn, does thy fierce



does thy fierce A———

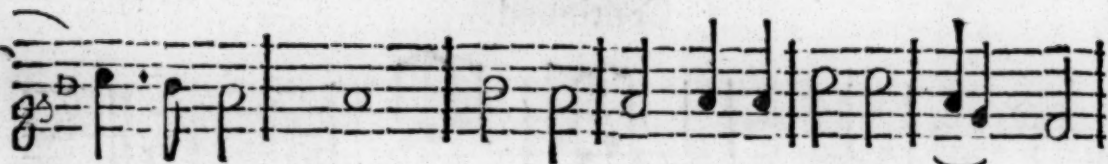


thy fierce Anger bu———rn, does thy fierce



does thy fierce An—ger burn, does thy fierce

Continued.



—n, wilt thou no more re—turn, wilt



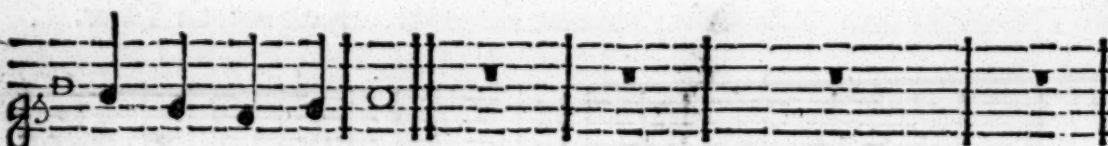
wilt thou no more



—n, wilt thou no



wilt thou no more re—tur—n, wilt



thou no more re—turn?



O— why againſt thy cho—ſen



more re—turn?



O—

Continued.

Continued.



O —————, O why against thy cho--sen Folk does



Fol ————— k, O why against thy cho--sen Folk



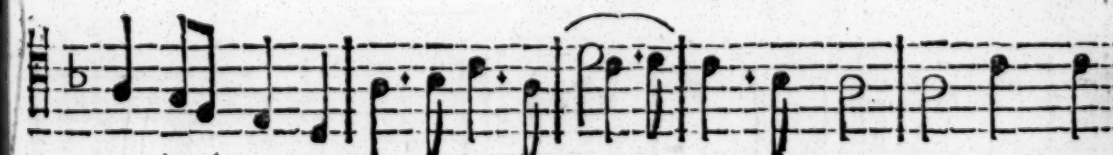
—————, O why against, O why against thy cho--sen Folk does



thy fierce An-ger bu ————— rn, does thy fierce



does thy fierce A —————



thy fierce Anger bu ————— rn, does thy fierce



does thy fierce An—ger burn, does thy fierce

Continued.

Four-part vocal setting of the words "An—ger burn?". The music is written for Soprano, Alto, Tenor, and Bass staves. Each part features a melodic line with a final cadence. The lyrics "An—ger burn?" are written below each staff, with the word "burn?" appearing on a second line of music for each voice part.

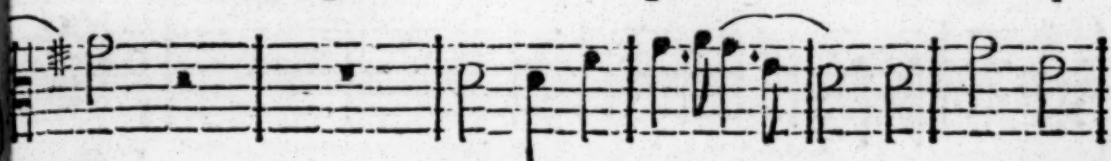
P S A L M LXXVII, *Old Version, Verses 11, 12, &c.*  
 Dishley Tune.

Four-part vocal setting of the words "I will re—gard, I will re—gard, will re—gar— I will re—gard, and think up—on, I will re—gard, and think up—on, I will re—gar—". The music is written for Soprano, Alto, Tenor, and Bass staves. The lyrics are written below each staff, with some words appearing on a second line of music. The piece concludes with the word "Continued." on the right margin.

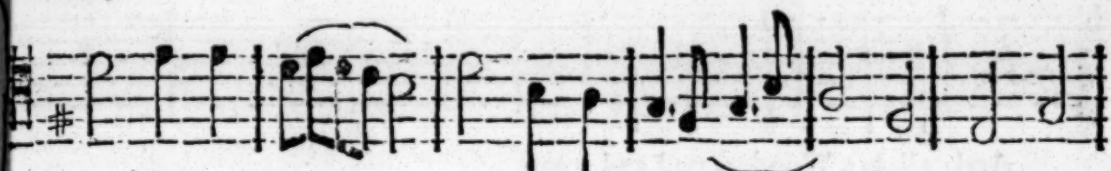
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I will re—gard, I will re—gar—d, and think up—



—d,



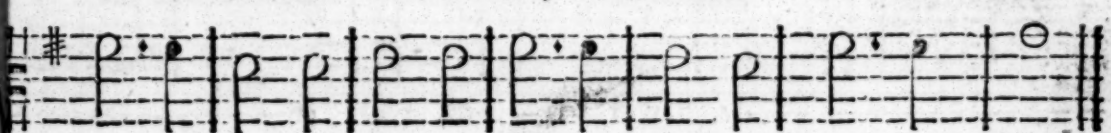
I will re—gard, I will re—gar—d, and think up—



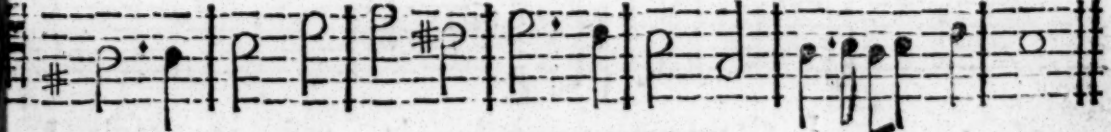
—d,



—on the Goodness of the Lord, the Goodness of the Lord.



—on the Goodness of the Lord, the Goodness of the Lord.



—on the Goodness of the Lord, the Goodness of the Lord.



Continued.

Continued.

First staff of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes.

Continued.

Continued.

glad—ly will re—cord.

cord.

glad—ly will re—cord.

glad—ly will re—cord.

PSALM LXXXIX, *Old Version, Verses 3, 4, 5, 6.*  
Shepherd Tune.

The Heav'ns do shew with Joy and Mirth, thy wond'rous

The Heav'ns do shew with

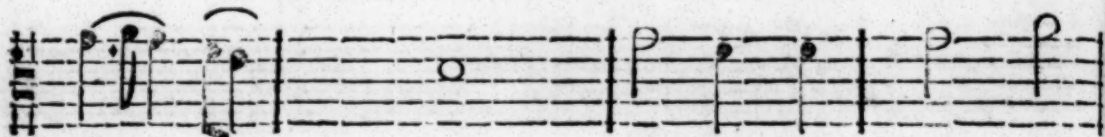
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Continued.



The Heav'ns do shew with Joy and Mirth, thy won-d'rous,



Works, O Lord, thy won-d'rous Works, thy



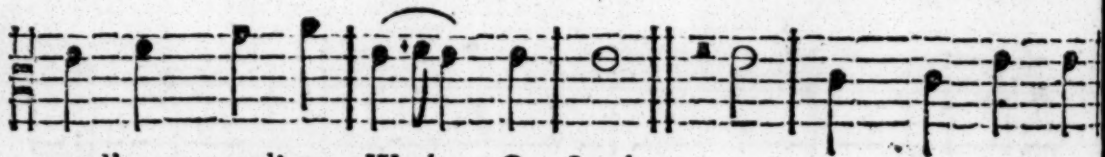
Joy and Mirth, thy won--d'rous Works, O Lord, thy won-d'rous,



The Heav'ns do shew with Joy and Mirth, thy wo--



won---d'rous Works, O Lord: Thy Saints with--in thy



wond'rous, wond'rous Works, O Lord:



won---d'rous Works, O Lord: Thy Saints with--in thy



---n---d'rous Works, O Lord:

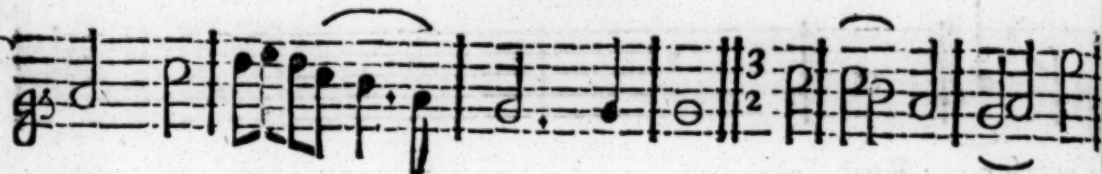
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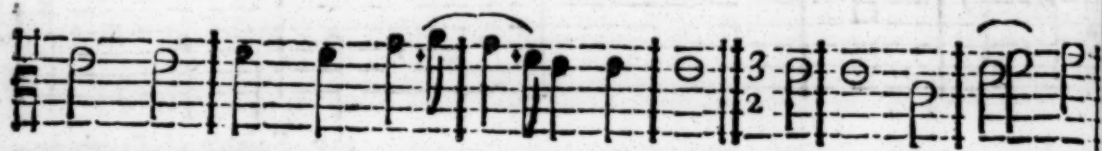
Church on Earth, thy  
thy Faith and Truth ac—  
Church on Earth, thy Faith and Truth ac—cor—  
Earth, thy Faith and Truth ac—cor—d,  
Faith and Truth ac—cor—d, thy Faith and Truth ac—  
cor—d, thy Faith and Truth accord, thy Faith and  
—d, and Truth ac—cord, thy Faith and Tru—  
thy Faith and Truth ac—cord, thy Faith and Truth ac—

Continued.

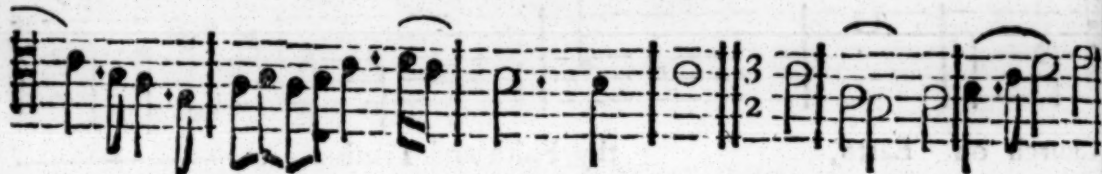
Continued.



—cord, and Tru—th ac—cord. Who with the Lord is



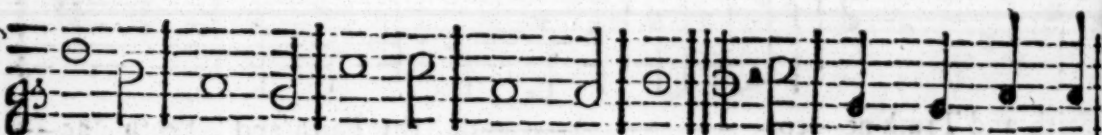
Truth, thy Faith and Tru—th ac—cord.



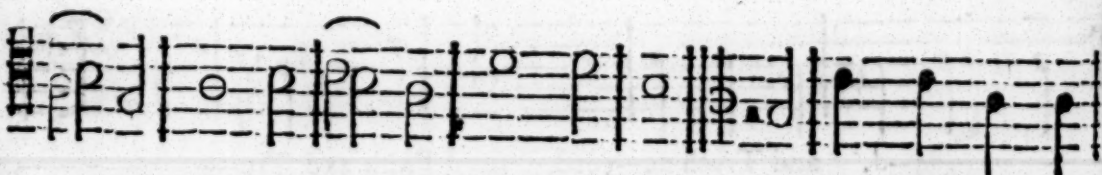
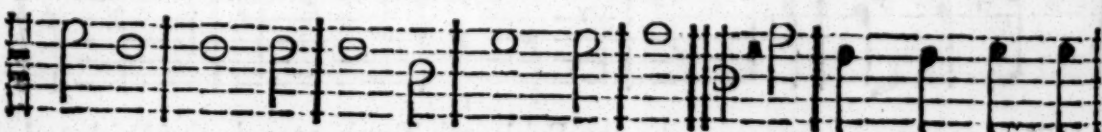
—th, and Truth ac—cord. Who with the Lord is



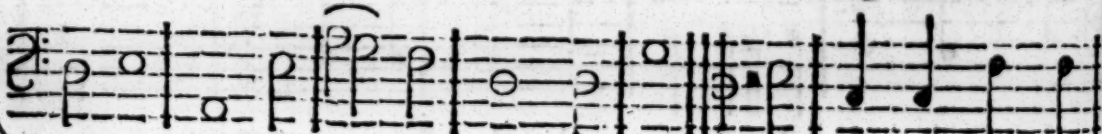
—cord, thy Faith, thy Faith and Truth ac—cord.



e—qual then in all the Clouds a—broad? A—mong the Sons of



e—qual then in all the Clouds a—broad? A—mong the Sons of



Continued.

Continued.

mor-tal Men,

what one is like our Go—

what one is like our God, what one is like our Go—

mor-tal Men,

what

what one is like our God, what one is like our Go—

d, what one is like our God?

d, what one is like our God?

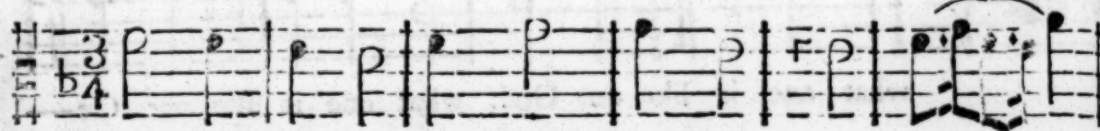
one is like our God, what one is like our God?

d, what one is like our God?

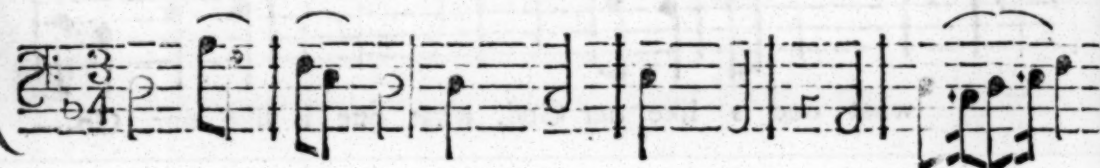
P S A L M XC, *Old Version, Verses 10, 11, 12, 13.*  
*Garenton Tune.*



The Time of our A—bode on Earth, is three—



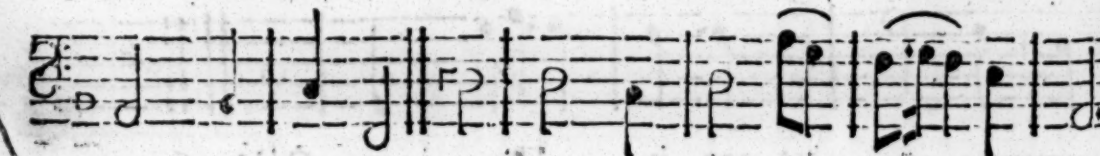
The Time of our A—bode on Earth, is three—



—score Years and ten: But, if we come to four—score Years,

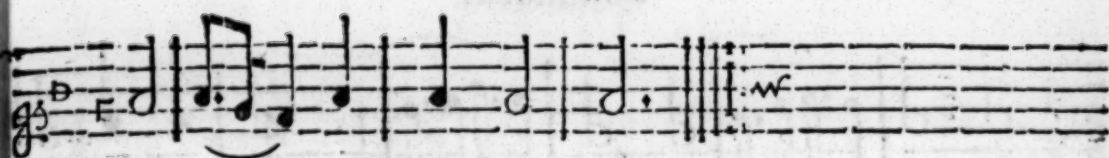


—score Years and ten: But, if we come to four—score Years,

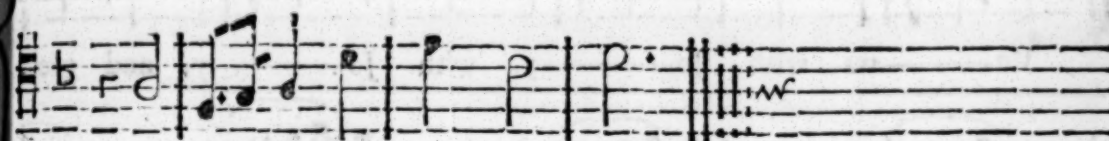
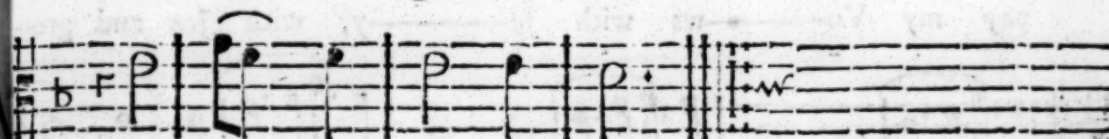


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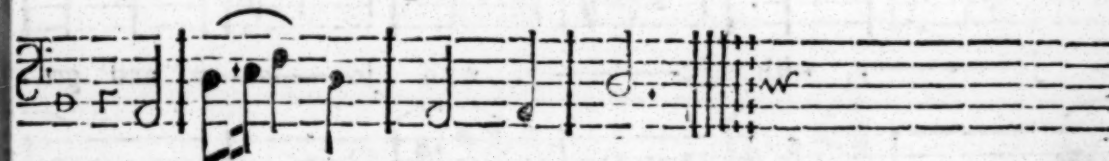
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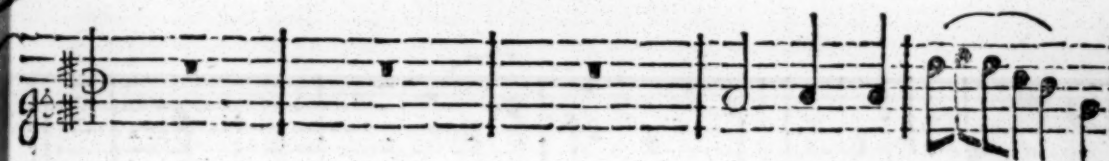
our Life is grie--vous then.



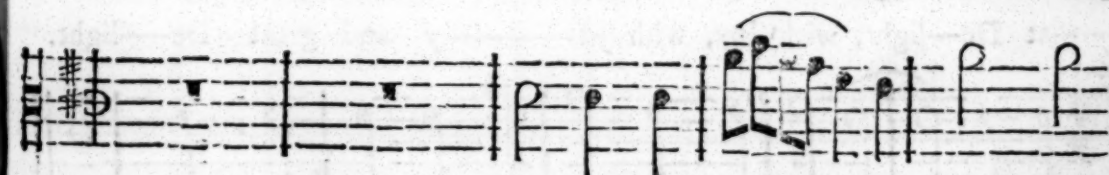
our Life is grie--vous then.



PSALM CXVI, *Old Version, Verses 11, 12, 13, 14.*  
Sweedland Tune.



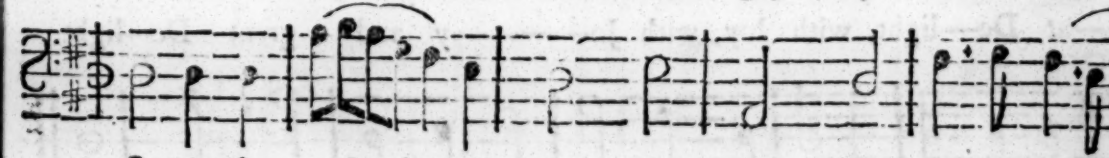
I to the Lord will



I to the Lord will pay my



I to the Lord will pay my Vows with



I to the Lord will pay my Vows with Jo—  
Continued.

Continued.



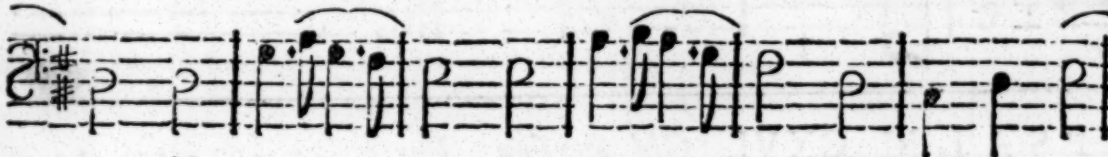
pay my Vo——ws with Jo——y, with Joy and gre--



Vo——ws with Jo——y, with Jo——y, and gre--



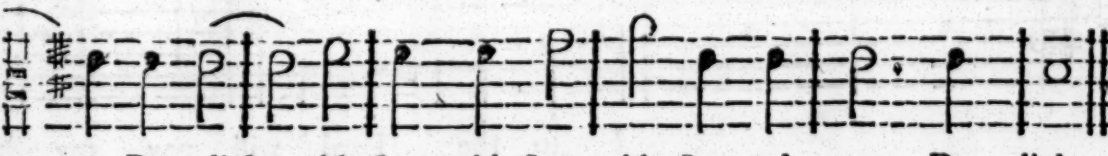
Jo——y, with Jo——y, with Jo——y and gre--



y, with Jo——y, with Jo——y and



——at De—light, with Joy, with Jo——y and great De—light.



——at De—light, with Joy, with Joy, with Joy and great De—light,



——at De—light, with Joy, with Jo——y and great De—light.



Continued.

Continued.

Now at this ve-ry

Now at this ve-ry pre-sent Ti-

Now at this ve-ry pre-sent Time,

Now at this ve-ry pre-sent Time,

pre-sent Time, be-fore his People's Sight,

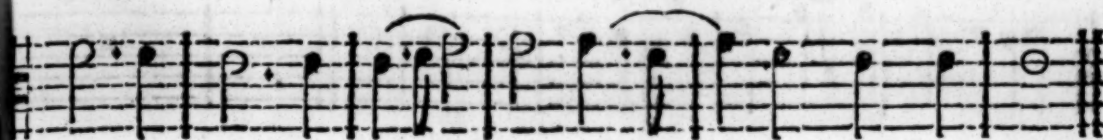
me,

be-fore his People's Sight, be-fore his Peo-ple's

be-fore his  
Continued.



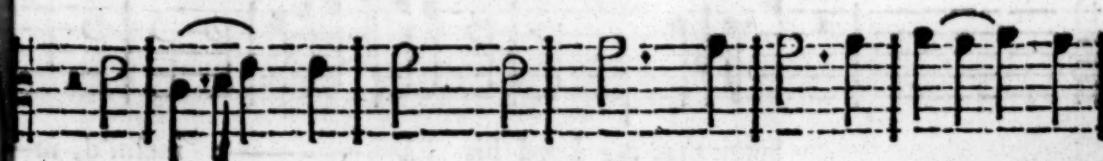
Continued.



—tire—ly is pos—fest, in—tire—ly is pos—fest:



Be—cause the Lord vouch—safe to hear



the Voice, the



Be—cause the Lord vouch—safe to hear the



H

Continued.

Continued.

[illegible]

the Voice of my Re-quest. Since that the Lord

A single staff of music with a treble clef. The melody consists of several measures. The first measure has two eighth notes beamed together. The second measure has a quarter note followed by a half note. The third measure has a quarter note followed by a half note. The fourth measure has a quarter note followed by a half note. The fifth measure has a whole note. The sixth measure has a whole note. The seventh measure has a whole note. The eighth measure has a whole note. The ninth measure has a whole note. The tenth measure has a whole note. The eleventh measure has a whole note. The twelfth measure has a whole note. The thirteenth measure has a whole note. The fourteenth measure has a whole note. The fifteenth measure has a whole note. The sixteenth measure has a whole note. The seventeenth measure has a whole note. The eighteenth measure has a whole note. The nineteenth measure has a whole note. The twentieth measure has a whole note. The twenty-first measure has a whole note. The twenty-second measure has a whole note. The twenty-third measure has a whole note. The twenty-fourth measure has a whole note. The twenty-fifth measure has a whole note. The twenty-sixth measure has a whole note. The twenty-seventh measure has a whole note. The twenty-eighth measure has a whole note. The twenty-ninth measure has a whole note. The thirtieth measure has a whole note. The thirty-first measure has a whole note. The thirty-second measure has a whole note. The thirty-third measure has a whole note. The thirty-fourth measure has a whole note. The thirty-fifth measure has a whole note. The thirty-sixth measure has a whole note. The thirty-seventh measure has a whole note. The thirty-eighth measure has a whole note. The thirty-ninth measure has a whole note. The fortieth measure has a whole note. The forty-first measure has a whole note. The forty-second measure has a whole note. The forty-third measure has a whole note. The forty-fourth measure has a whole note. The forty-fifth measure has a whole note. The forty-sixth measure has a whole note. The forty-seventh measure has a whole note. The forty-eighth measure has a whole note. The forty-ninth measure has a whole note. The fiftieth measure has a whole note. The fifty-first measure has a whole note. The fifty-second measure has a whole note. The fifty-third measure has a whole note. The fifty-fourth measure has a whole note. The fifty-fifth measure has a whole note. The fifty-sixth measure has a whole note. The fifty-seventh measure has a whole note. The fifty-eighth measure has a whole note. The fifty-ninth measure has a whole note. The sixtieth measure has a whole note. The sixty-first measure has a whole note. The sixty-second measure has a whole note. The sixty-third measure has a whole note. The sixty-fourth measure has a whole note. The sixty-fifth measure has a whole note. The sixty-sixth measure has a whole note. The sixty-seventh measure has a whole note. The sixty-eighth measure has a whole note. The sixty-ninth measure has a whole note. The seventieth measure has a whole note. The seventy-first measure has a whole note. The seventy-second measure has a whole note. The seventy-third measure has a whole note. The seventy-fourth measure has a whole note. The seventy-fifth measure has a whole note. The seventy-sixth measure has a whole note. The seventy-seventh measure has a whole note. The seventy-eighth measure has a whole note. The seventy-ninth measure has a whole note. The eightieth measure has a whole note. The eighty-first measure has a whole note. The eighty-second measure has a whole note. The eighty-third measure has a whole note. The eighty-fourth measure has a whole note. The eighty-fifth measure has a whole note. The eighty-sixth measure has a whole note. The eighty-seventh measure has a whole note. The eighty-eighth measure has a whole note. The eighty-ninth measure has a whole note. The ninetieth measure has a whole note. The hundredth measure has a whole note.[illegible]

Voice, the Voice, the Voice of my Re-quest.

The musical notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. There are three measures with slurs over them, indicating a melodic phrase. The notation includes various note values, rests, and a repeat sign at the end.

A handwritten musical score on a single five-line staff. The key signature has one sharp (F#), indicating G major or D minor. The time signature is common time (C). The melody consists of several measures: it begins with a quarter note G4, followed by two eighth notes A4 and B4 beamed together, then another pair of beamed eighth notes C5 and B4. This is followed by a dotted half note G4. Then there is a whole note F#4, a half rest, and a half note E4. The piece concludes with a final cadence consisting of a half note D4, a half note C4, and a whole note B3.

his Ea———r in—clin'd, his Ea———r in—

Since that the Lord his Ea———r inclin'd, in-

Continued

Continued.

—clin'd, In all the changing Straits of Life

—clin'd, I ne-ver will de—spair :

—clin'd, In all the changing Straits of Life

—clin'd, I ne-ver will de—spair :

to hi———m ad-drefs my Pray'r, ad--drefs my Pray'r.

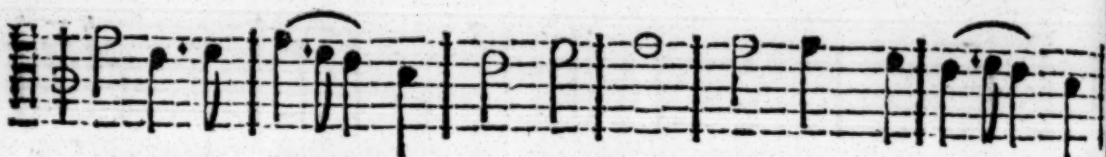
'd, in

to him ad-drefs my Pray'r, to hi———m ad-drefs my Pray'r.

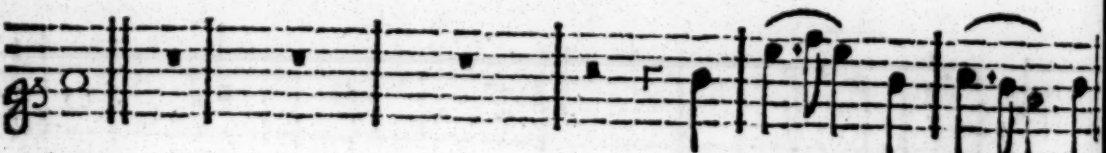
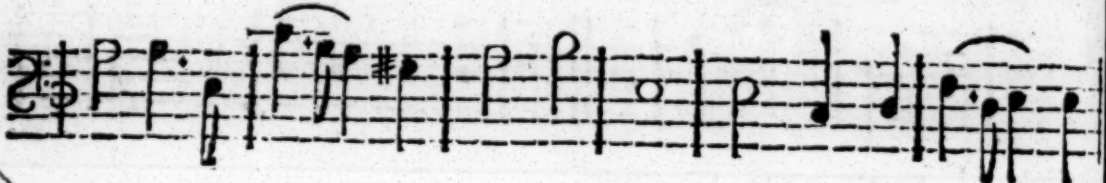
—clin'd, I ne-ver will de—spair :

P S A L M CXIX, *Old Version, Verses 19, 20, &c.*  
Rempstone Tune.

I am a Stran-ger on the Earth, wand'ring now here now



I am a Stran--ger on the Earth, wand'ring now here now



there :

Thy Word there--fore to



Thy Word, thy Word



there :

Thy Word there--fore, thy Word there--fore to



Thy Word, thy Word

Continued.

Continued.

me dis—close, my Foot—steps for to clear.

me dis—close, my Foot—steps for to clear.

PSALM CXXX, *Old Version.* Segrave Tune.

Lord, un-to thee I make my Moan, when Dan—gers me op—

Lord, un--to thee I make my Moan, when Dangers me op—

Lord, un-to thee I make my Moan, when Dan—gers me op—

Lord, un--to thee I make my Moan, when Dangers me op—

Continued.

Continued.



—prefs, op—pre———fs, when Dan-gers me op--prefs:



—prefs, when Dan-gers me op--prefs, when, &amp;c.



—prefs, op—pre———fs, when Dan-gers me op--prefs:



—prefs, when Dan-gers me op--prefs, when, &amp;c.



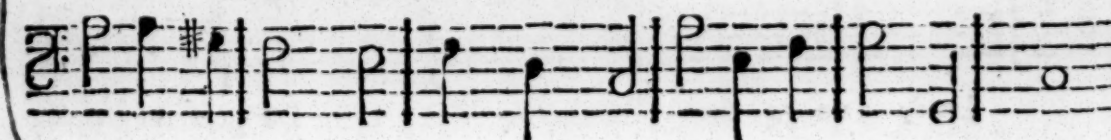
I call, I figh, com-plain and groan,



trusting to find Re-lease, trust-



I call, I figh, com-plain and groan,

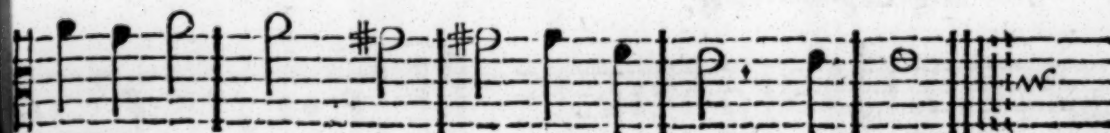


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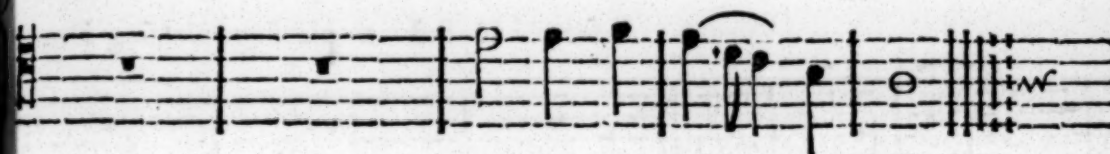
Continued.



trust-ing to find, trust-ing to find Re-lease.



ing,



trust-ing to find Re-lease.



trust-ing to find, trust-ing to find Re-lease.

PSALM CXXVI, *New Version.* Thruffington Tune.



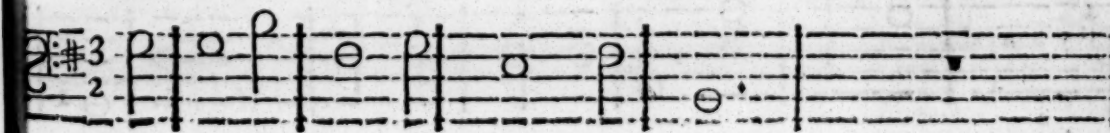
When Si-on's God her Sons recall'd from long Cap-ti-vi-ty,



trust-



When Si-on's God her Sons recall'd from long Cap-ti-vi-ty,

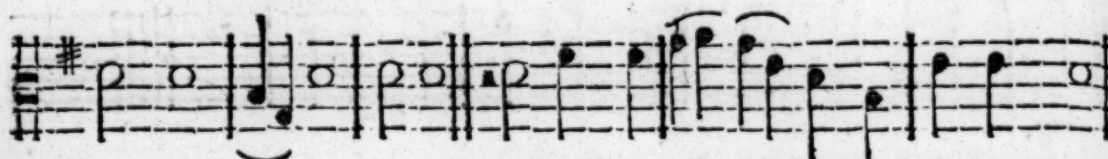


Continued.

Continued.



from long Cap-ti—vi-ty,



It seem'd at first a pleasing, pleasing Dream



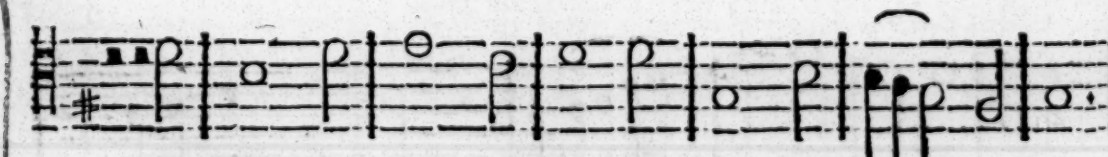
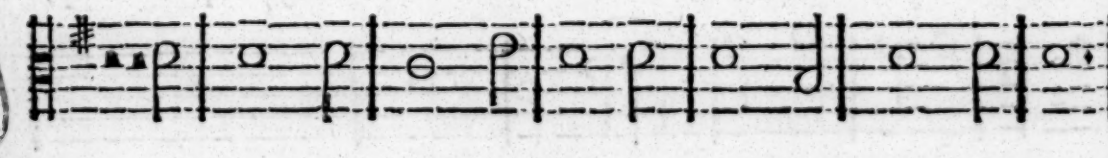
from long Cap-ti—vi-ty,



It seem'd at first a pleasing, pleasing Dream



of what we wish'd to see, of what we wish'd to see.



of what we wish'd to see, of what we wish'd to see.

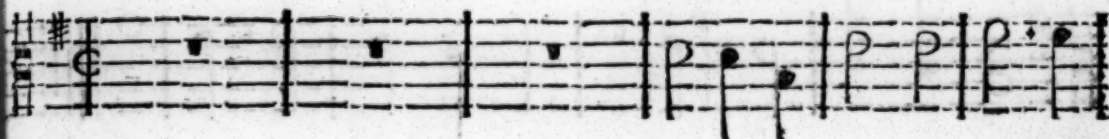


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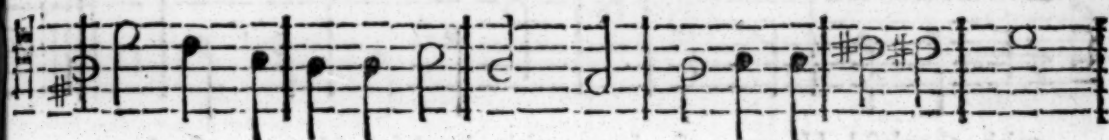
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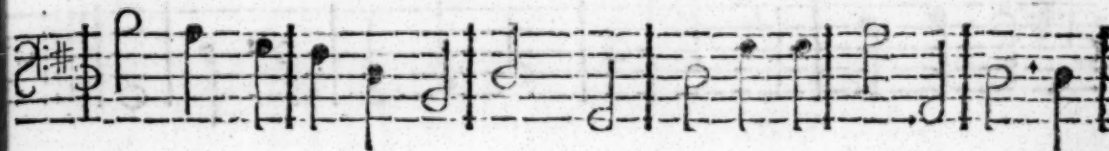
we did our Voi--ces raise,



and



But soon, in un--ac-cus--tom'd Mirth, we did our Voi--ces raise,



and



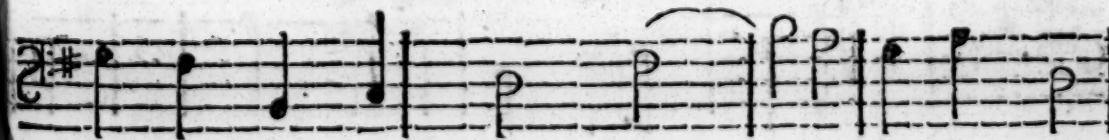
and sung our great Cre--a--tor's Praise



sung our great Cre--a--tor's Praise

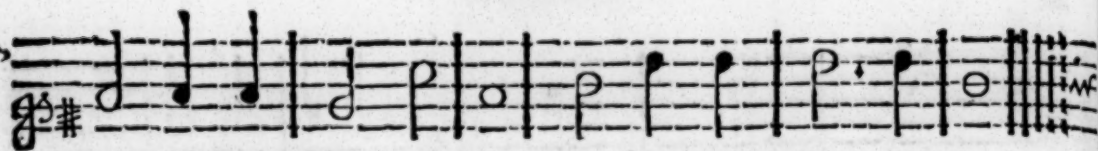


and sung our great Cre--a--tor's Praise

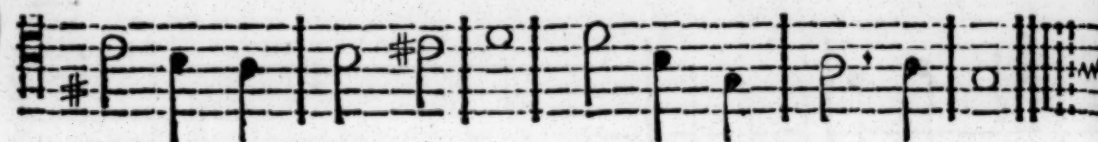
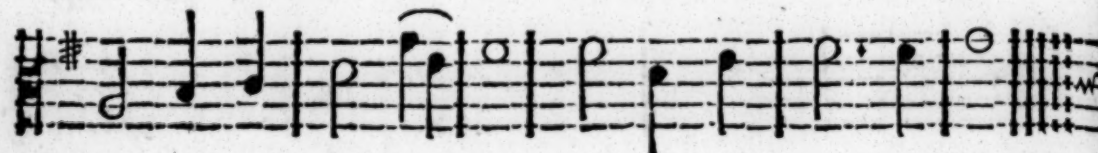


sung our great Cre--a--tor's Praise

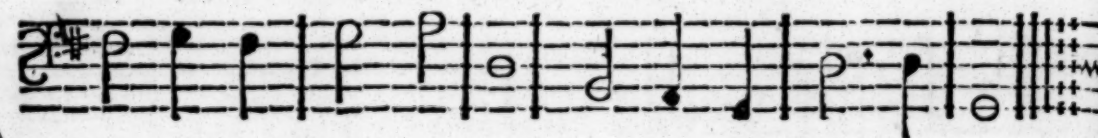
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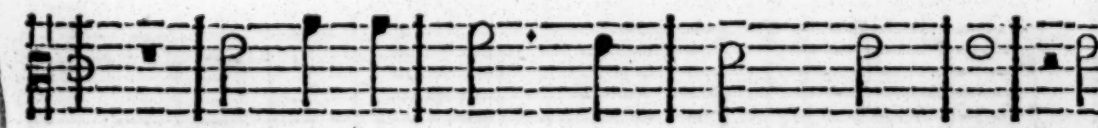
with thankful Hymns of Joy, with thankful Hymns of Joy.



with thankful Hymns of Joy, with thankful Hymns of Joy.

P S A L M CXXXVII, *Old Version.* Long Whatton Tune.

When as we sat in Ba—by—lon,



When as we sat in Ba—by—lon, the



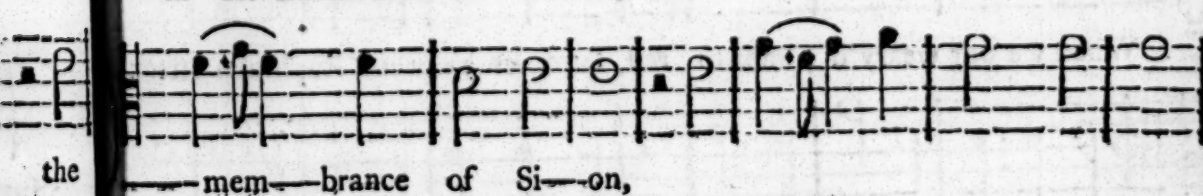
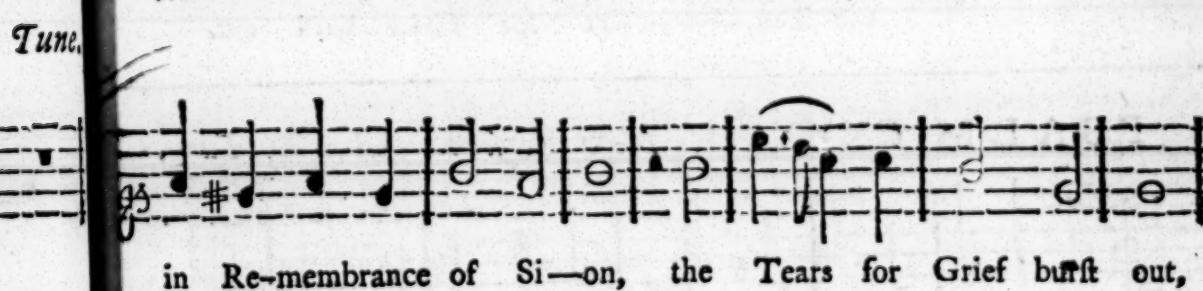
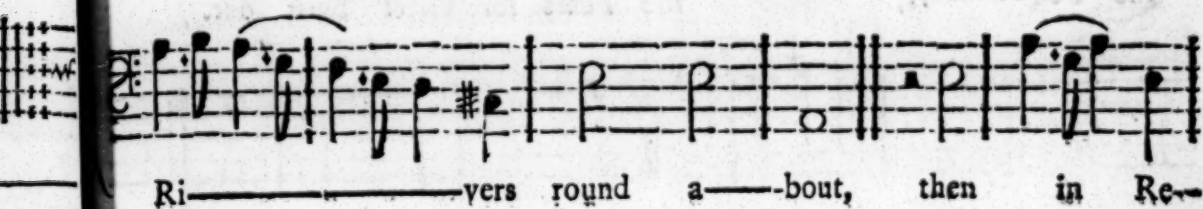
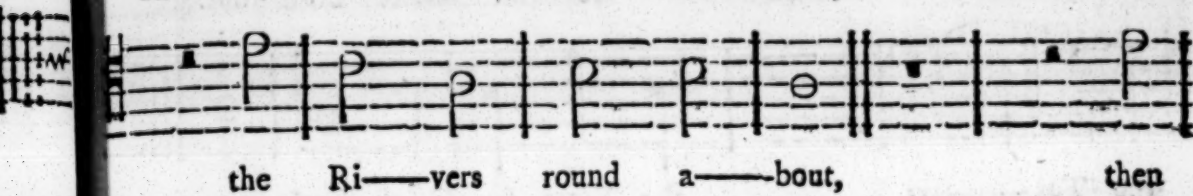
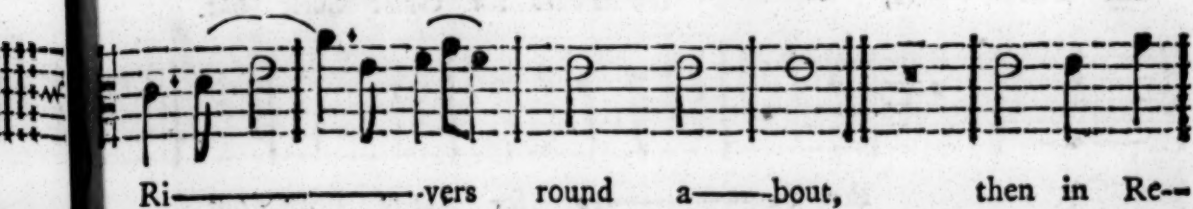
When as we sat in Ba—by—lon,



When as we sat in Ba—by—lon, the

Continued.

Continued.



Continued.



the Tea——rs,

the Tears for Grief burst out.



the Tea——rs for Grief burst out.



the Tea——rs,

the Tears for Grief burst out.



the Tea——rs for Grief burst out.

P S A L M CXXXVII, *New Version.* Charley Tune.

When we our weary'd Limbs to rest, sat down by proud Euphrates Stream



When we our weary'd Limbs to rest, sat down by proud Euphrates Stream



Continued

Continued.



and Si—on



we wept, with dole—ful Thoughts opprest,



we wept, with dole—ful Thoughts opprest, and Si—on



was our mournful Theme, and Si—on was, and Si—on was our



and Si—on wa—s our



and Si—on was our mournful Theme, and Si—on was our



was our mournful Theme, and Si—on was

Continued.

Continued.

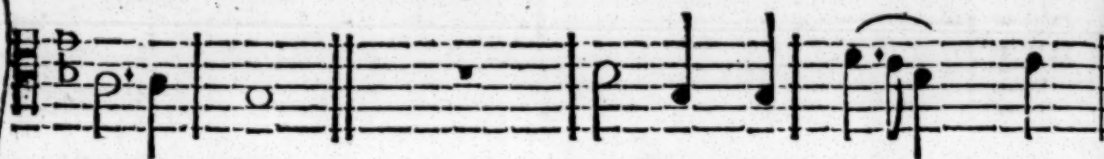


mournful Theme.

Our Harps, that when with

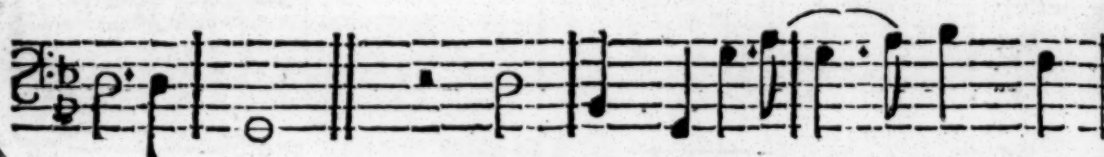


mournful Theme. Our Harps, that whe—n with



mournful Theme.

Our Harps, that when with



Our Harps, that whe—n with



Joy we sung, were wont their tune--ful Parts to bear,



Joy we sung,



Joy we sung, were wont their tune--ful Parts to bear,



Continued.

Continued.

with on wil—low

with fi—lent Strings neg—lect—ed hung on wil—low

with on wil—low

with fi—lent Strings neg—lect—ed hung on wil—low

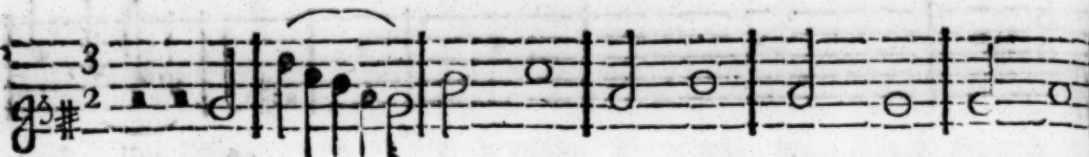
Trees that wi—ther'd there.

Trees that wi—ther'd there.

Trees that wi—ther'd there.

Trees that wi—ther'd there.

PSALM

P S A L M CXXXVIII, *Old Version.* Ruddington Tune.

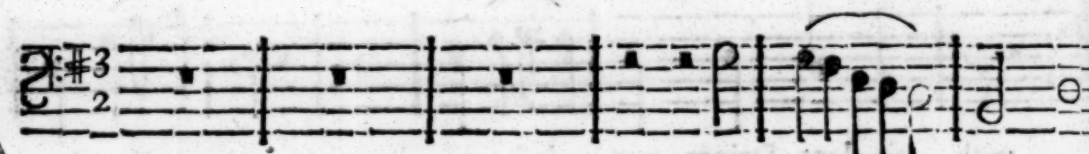
Thee will I praise, I praise, thee will I praise



Thee will I praise, thee will I praise



Thee will I praise, I praise



Thee will I praise



with my whole Heart, my Lord my God always: Ev'n in the



with my whole Heart, my



with my whole Heart, my Lord my God always: Ev'n in the



with my whole Heart, my

Continued.

Tune.

praise

praise

praise

praise

Pre-sence of the Gods, I will ad-vance thy Praise.

Pre-sence of the Gods, I will ad-vance thy Praise.

P S A L M CXLVIII, *Old Version*, Nottingham Tune.

in the

in the

tinued

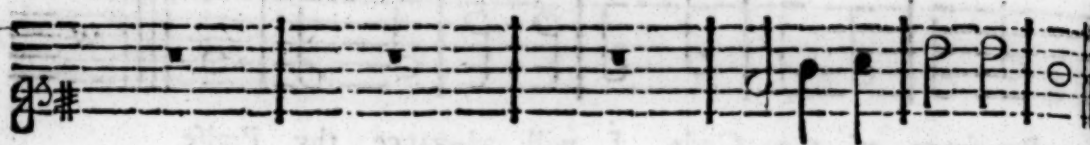
Give laud un—to the Lord, from Heav'n that is so high;

Give laud un—to the Lord, from Heav'n that is so high;

K

Continued.

Continued.



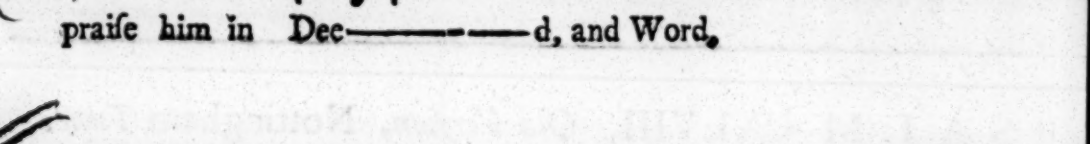
a-bove the star-ry Sky.



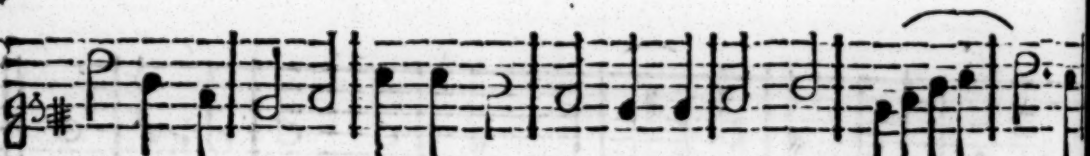
praise him in dee



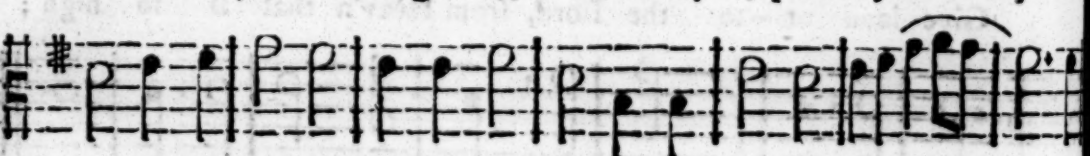
a-bove the star-ry Sky.



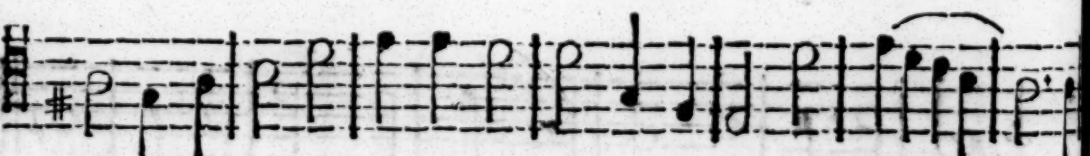
praise him in Dec



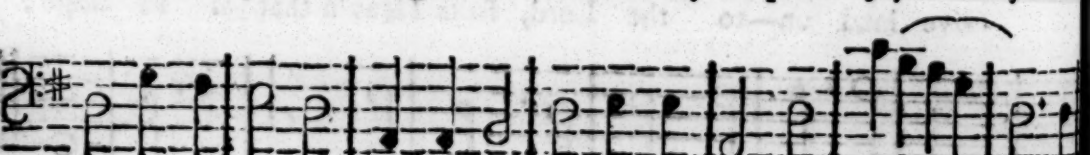
d, and Word,



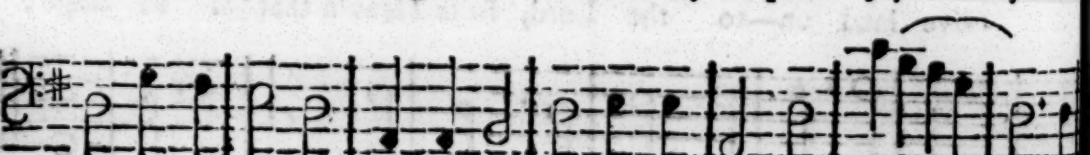
And al-fo ye, his An-gels all, Ar-mies roy-al, praise jo



y-ful



And af-fo ye, his An-gels all, Ar-mies roy-al, praise joy



y-ful

Continued.

ly, Sky.

ly, praise jo y ful ly, praise jo

ly, praise jo

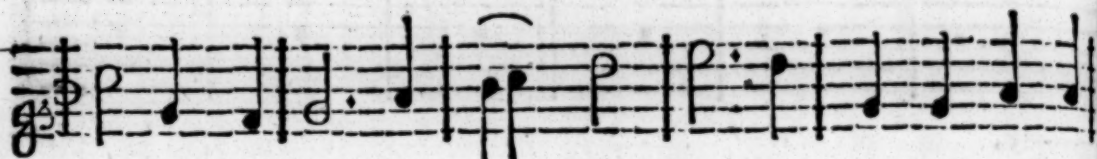
ly, praise jo y ful ly, praise jo

y ful praise jo y ful ly.

y ful ly.

y ful ly, praise jo y ful ly.

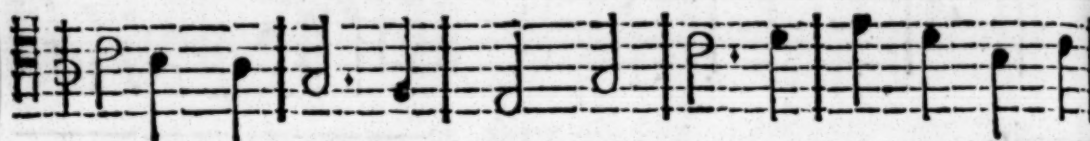
y ful ly.

P S A L M CL, *New Version.* Burton Tune.

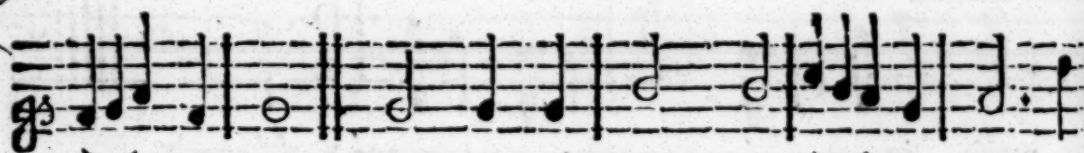
O praise the Lord, from that blest Place, from where his Goodness



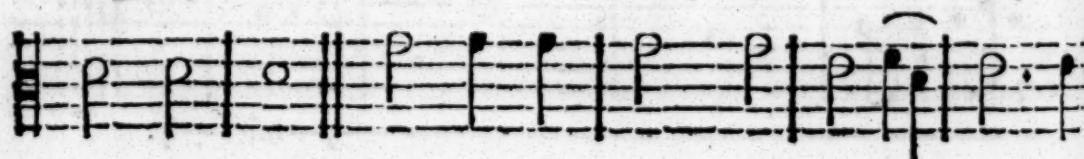
O praise, &c.



O praise the Lord, from that blest Place, from where his Goodness



large—ly flows: Praise him in Heav'n, where he his Face, un—

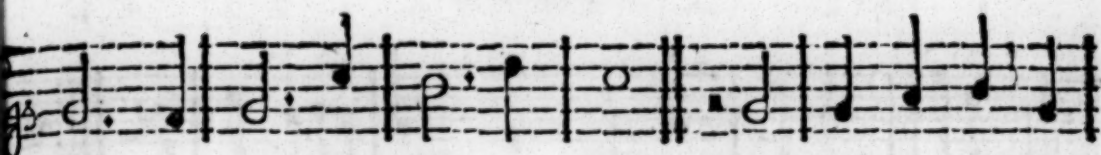


large—ly flows: Praise him in Heav'n, where he his Face, un—



Continued.

Continued.



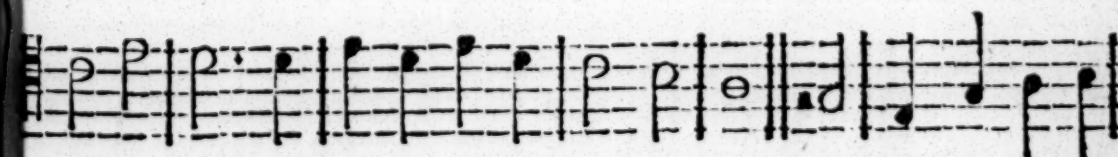
-veil'd, in per-fect Glo-ry shows. Praise him for all his



-veil'd in per-fect Glo-ry shows. Praise him for all his



mighty Acts, which he on our Be-half has done: His Kindness this Re-



mighty Acts, which he on our Be-half has done: His Kindness this Re-



Continued.

Continued.



—turn ex-acts, which with our Praise should e—qual run.



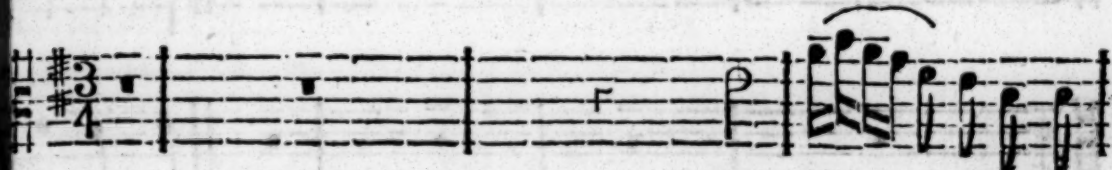
—turn ex-acts, which with our Praise should e—qual run.



A N T H E M S

# AN THE M S.

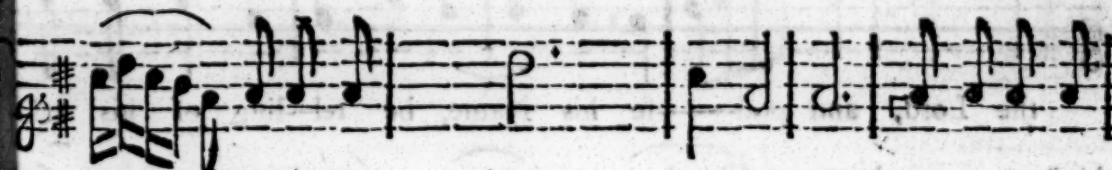
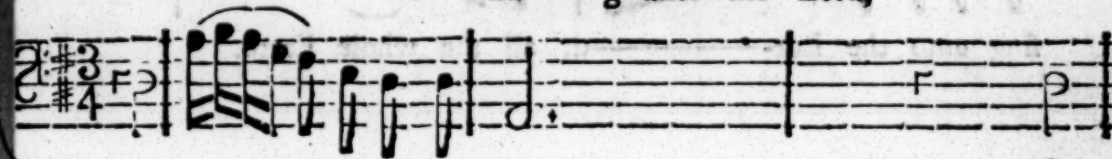
*An ANTHEM taken out of the 96th Psalm.*



O fin—g unto the



O fin—g unto the Lord,



fin—g un-to the Lord a new Song, sing un-to the



Lord a new Song,



O sing un—to the Lord a new Song,



sing un—to the Lord a new Song,

Continued.

**Continued.**

The first staff of the musical score, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with a double bar line indicating a measure change.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes and rests. The notes are written in a cursive, handwritten style. The staff is divided into measures by vertical bar lines. The notation is a single line of music, likely a vocal or instrumental melody.

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: a quarter note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are two slurs: one over the notes G4, A4, and B4, and another over the notes C5, D5, and E5. The system ends with a double bar line.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The notation includes a piano (p) dynamic marking, a series of eighth and sixteenth notes, and a fermata over a final note.

Continued.

# ANTHEMS.

[ 73 ]

Continued.



—va—tion, Sal—va—tion from Day to Day.



of his Sal—va—tion



—va—tion, Sal—va—tion from Day to Day.



—ling of his Sal—va—tion



De—clare his



De—clare his Hon—our



De—clare his Honour



De—clare his Honour

L

Continued.

Continued.



Hon-our un—to the Hea-then, and his Wo-



Wo-



un—to the Hea-then, and his Wo-



Wo-



n-ders, and his Wo-n-ders, Wo-n-ders



n-ders, and his Won-ders, his Wo-n-ders



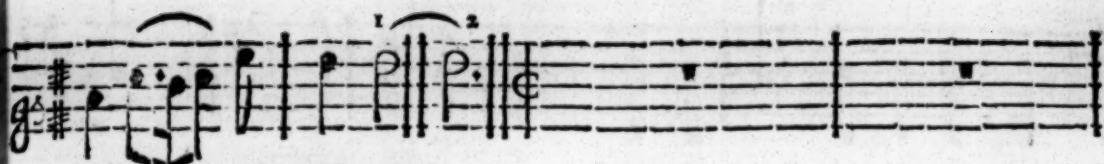
n-ders, and his Wo-n-ders, Wo-n-ders



n-ders, and his Won-ders, his Wo-n-ders

Continued,

Continued.



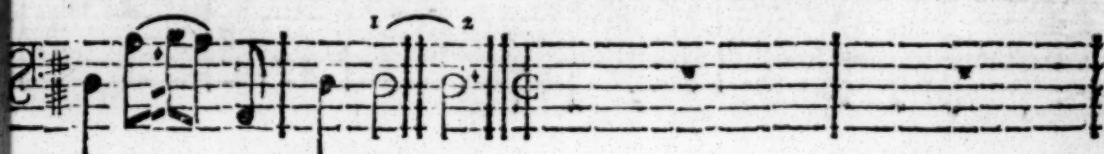
un—to the Hea—then.



un—to the Hea—then. Glo—ry and Wor—ship



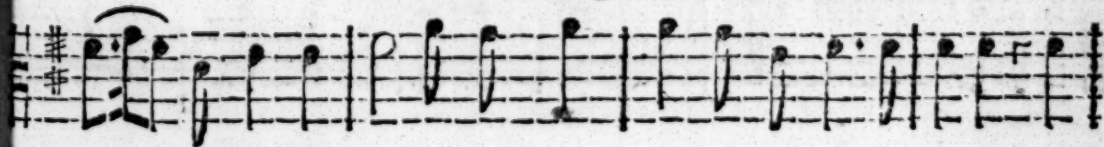
un—to the Hea—then. Glo—ry and Wor—ship



un—to the Hea—then,



Power and Strength are in his Sanctu—ary: A—



are before him,



are before him, Power and Strength are in his Sanctu—ary: A—



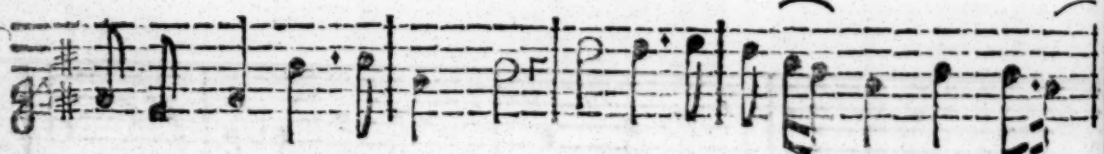
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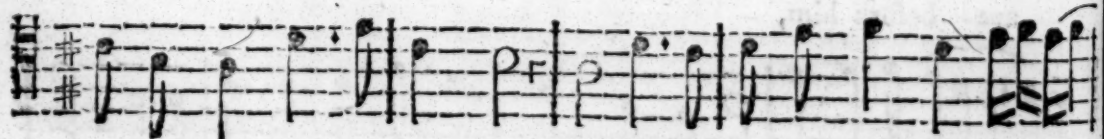
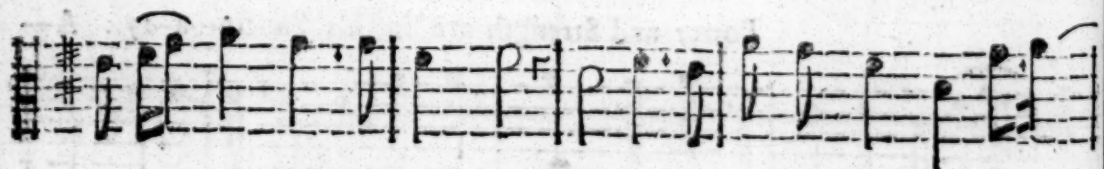
—scribe un-to the Lord, O ye Kindred of the Peo-ple, a-scribe un-



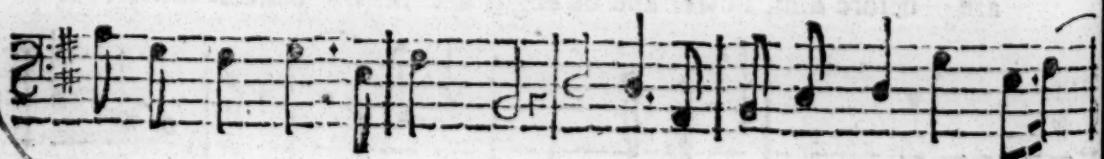
—scribe un-to the Lord, O ye Kindred of the Peo-ple, a-scribe un-



—to the Lord Worship and Pow'r, ascribe un--to the Lord the Ho—



—to the Lord Worship and Pow'r, ascribe un--to the Lord the Ho—



Continued.

# ANTHEMS.

[ 77 ]

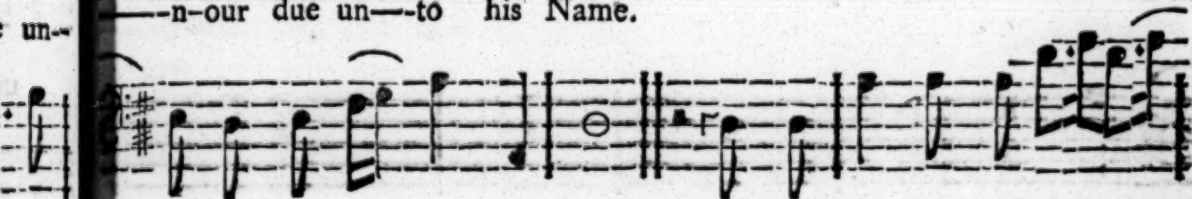
Continued.



—n-our due un—to his Name.



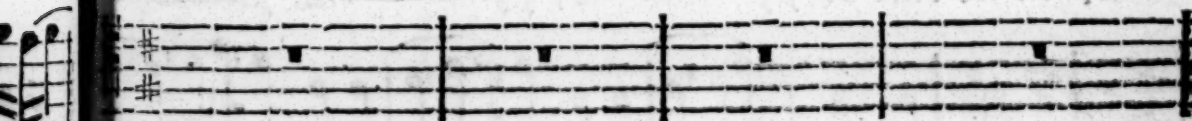
—n-our due un—to his Name.



Let the Hea-vens re-joi—



Let the Heavens re-joi—ce, re-joi—ce, and let the Earth be gla—



—ce, re-joi—ce, Heavens re—joi-ice, and let the Earth be gla—

nued.

Continued.

Continued.



—d, let the Sea make a Noi—se, a Noi—se, and all that i—s in

—d,

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains four measures of music, each starting with a whole note followed by a half note. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It contains four measures of music, each starting with a half note followed by a quarter note. The bottom staff is a bass line with a bass clef and a key signature of one sharp. It contains four measures of music, each starting with a whole note followed by a half note.



let the Field be joy—ful, joy—ful,

it; let the Field be joy—ful, joy—ful, jo—

let the Field be joy—ful, joy—ful, jo—

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It contains four measures of music, each starting with a half note followed by a quarter note. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It contains four measures of music, each starting with a half note followed by a quarter note. The bottom staff is a bass line with a bass clef and a key signature of one sharp. It contains four measures of music, each starting with a whole note followed by a half note.

Continued.

# ANTHEMS.

[ 79 ]

Continued.

joy-ful, and all that is in it. Then shall the Trees of the

—y--ful, and all that is in it.

—y--ful, and all that is in it. Then shall the Trees of the

Wood re—joice, re—joice, re—joice be—

re—joice, re—joice, re—joice be—

Wood re—joice, re—joice, re—joice be—

re—joice, re—joice, re—joice be—

Continued.

Continued.

## HALLELUJAH's.



—fore the Lord.

Hal—le—lu—jah,

:ll:



—fore the Lord.

Hal—le—lu—jah,

:ll:

:ll:



—fore the Lord.

Hal—le—lu—jah,

:ll:

:ll:



—fore the Lord,

Hal—le—lu—jah,

:ll:



:ll:

:ll:

:ll:

:ll:



:ll:

:ll:

:ll:



:ll:

:ll:

:ll:



:ll:

:ll:

:ll:

:ll:

Continued

# ANTHEMS.

[ 81 ]

Continued.

Four staves of music for Soprano, Alto, Tenor, and Bass voices. Each staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics "Hal—le—lu—jah." are written below each staff. The music features a mix of eighth and sixteenth notes, with some staves having a final double bar line and repeat sign.

An ANTHEM taken out of 2 Sam. Chap. i.

*Tenor solus.*

CHO.

A single staff of music for the Tenor solo and Chorus. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics "The Beauty of If-ra-el is slain, is slain up-on the high Places." are written below the staff. The music consists of a series of eighth and sixteenth notes.

The Beauty of If-ra-el is slain, is slain up-on the high Places.

*Bass solus.*

CHO.

A single staff of music for the Bass solo and Chorus. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics "The Beauty of If-ra-el is slai—n up-on the high Places." are written below the staff. The music consists of a series of eighth and sixteenth notes.

The Beauty of If-ra-el is slai—n up-on the high Places.

*Counter solus.*

CHO.

A single staff of music for the Counter solo and Chorus. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics "The Beauty of If-ra-el is slai—n, is slain upon the high Places." are written below the staff. The music consists of a series of eighth and sixteenth notes.

The Beauty of If-ra-el is slai—n, is slain upon the high Places.

M

Continued.

Continued.

## CHORUS.



How are the Mighty fall——'n! How are the Mighty fall'n! How



How are the Mighty fall——'n! How are the Mighty fall'n! How



fall——'n!



are the Mighty fall'n! Tell it not in Gath, pub-lish it not



are the Mighty fall'n! Tell it not in Gath, pub-lish it not



Continued.

Continued.



in the Streets of Af—kelon, lest the Daughters of the Phi-lis-tines should re—



in the Streets of Af—kelon, lest the Daughters of the Philistines should re-joy—



—joice, and the Daughters of the Un-circum-ci-fed should tri—umph.



—ce, and the Daughters of the Un-cir-cum-ci--fed should tri—umph.



Continued.

Ye Mountains of Gil-bo-a, let there be no De—w, let there

This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, each with a single eighth note. The middle staff is a soprano clef (C1) with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, each with a single eighth note.

neither Rain up—on you, for there the Shield of the

be no Dew,

nei-ther Rain up-on you, for there the Shield of the

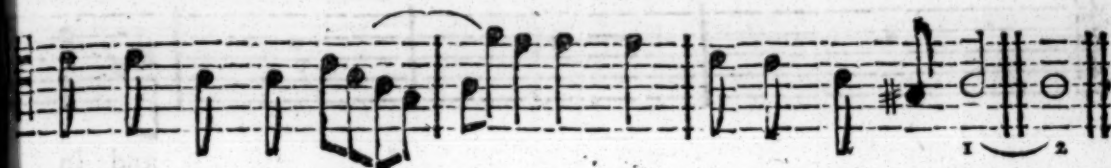
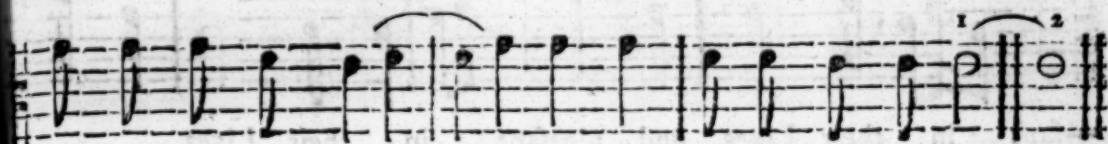
This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The middle staff is a soprano clef (C1) with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests.

Continued.

Continued.



Migh-ty, of the Migh-ty was vile-ly cast a-way.



Migh-ty, of the Migh-ty was vile-ly cast a-way.



Saul and Jo-na-than were lovely, love-ly and plea-



Saul and Jo-na-than were lovely, love-ly, lovely and plea-

Continued.

Continued.

and in  
Ye  
—fant in their Lives, and pleasant in their Lives,  
and in  
Ye  
—fant in their Lives, and pleasant in their Lives,

their Deaths, and in their Deaths they were not di—vi—ded.  
who c  
their Deaths, and in their Deaths they were not di—vi—ded.  
who c

Continued.

Ye Daughters of If—r'el weep,

weep o--ver Saul,

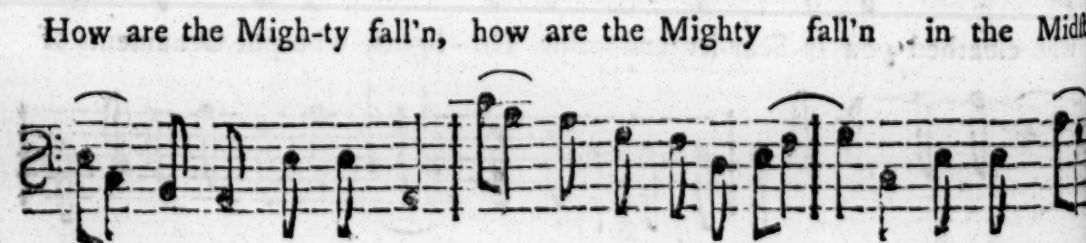
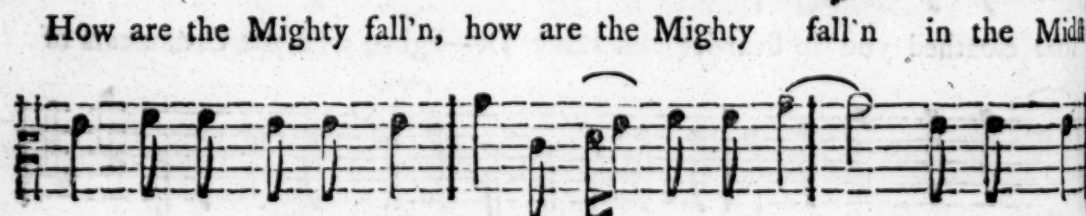
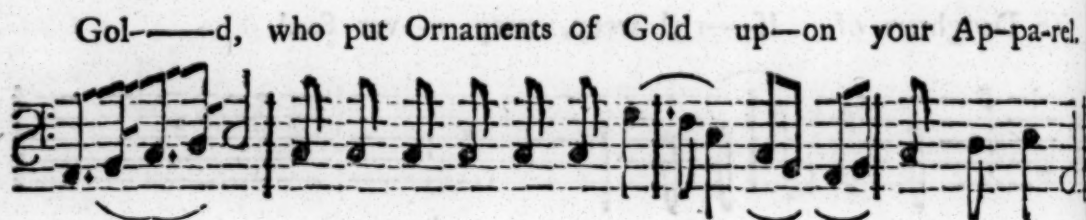
Ye Daughters of If—r'el weep, weep o--ver Saul,

who cloathed you in Scar-let and other De--lights, who put Ornaments of

who cloathed you in Scar-let and other De--lights, who put Ornaments of

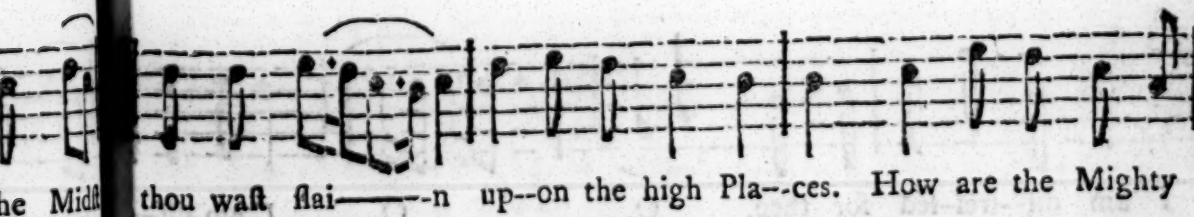
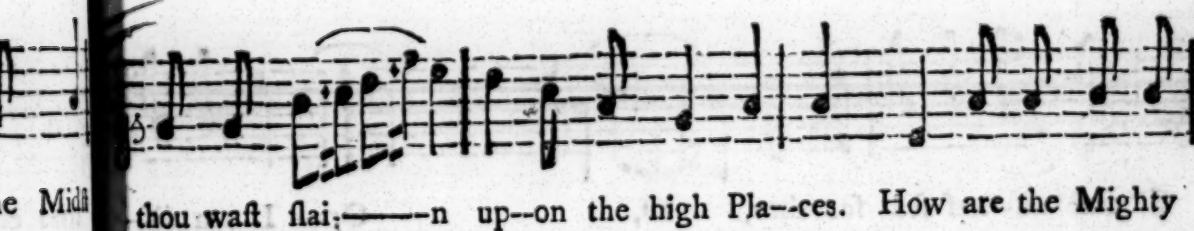
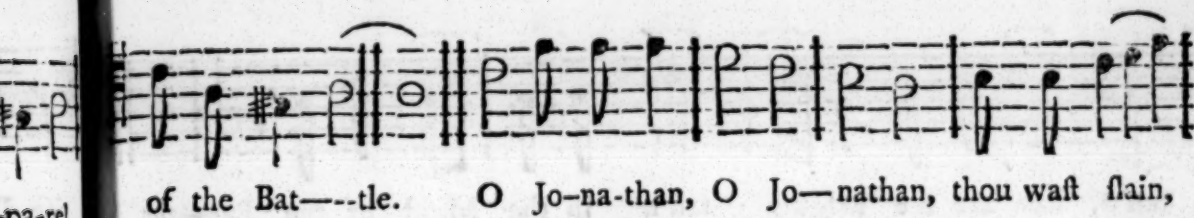
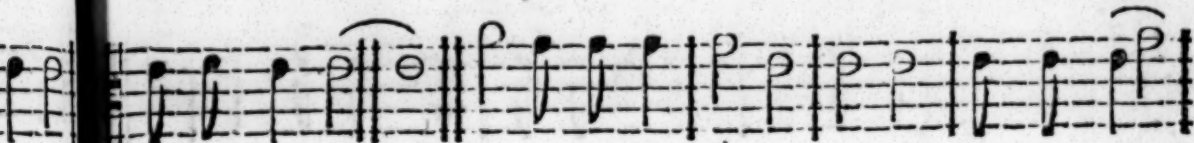
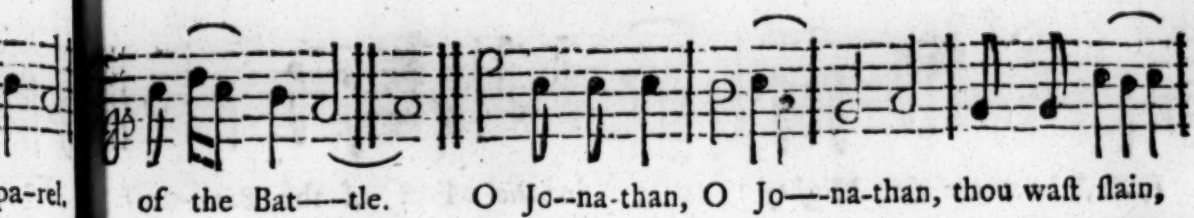
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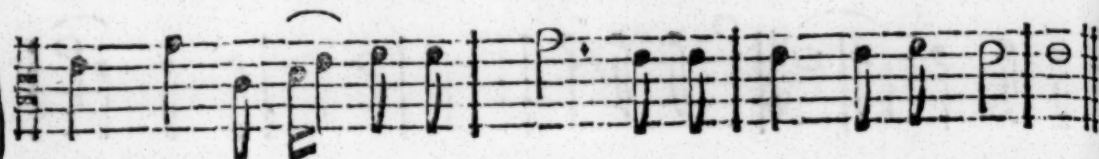
Continued.

Continued

Continued.



fall'n, how are the Mighty fall'n in the Midst of the Bat-tle.



fall'n, how are the Mighty fall'n in the Midst of the Bat-tle.



I am dis-tref-fed for thee, O, O, I am dis-



I am dis-tref-fed for thee, O, O, I am dis-



Continued.

# ANTHEMS.

[ 91 ]

Continued.

—tref—sed for thee, O, O, my Brother Jonathan; ve-ry pleasant

—tref—sed for thee, O, O, my Brother Jonathan; ve-ry pleasant

—tref—sed for thee, O, O, my Brother Jonathan; ve-ry pleasant

—tref—sed for thee, O, O, my Brother Jonathan; ve-ry pleasant

hast thou be—en un—to me, thy Love to

thy Love to me was won—der—fu—

hast thou be—en un—to me, thy Love to

thy Love to me was won—der—fu—

Continued. N 2 Continued.

Continued.

me was wonderful, passing the Love of Wo-man. How are the Mighty

—l,

me was wonderful, passing the Love of Wo-man. How are the Mighty

—l,

fall'n, are fall'n, and the Weapons of War are pe-rished!

How are the Mighty fall'n, are fall'n,

fall'n, are fall'n, and the Weapons of War are pe-rished!

How are the Mighty fall'n, are fall'n,

Continued.

Continued,



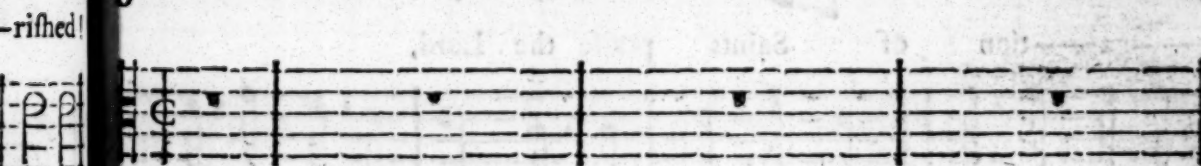
Mighty How are the Migh—ty fall'n!



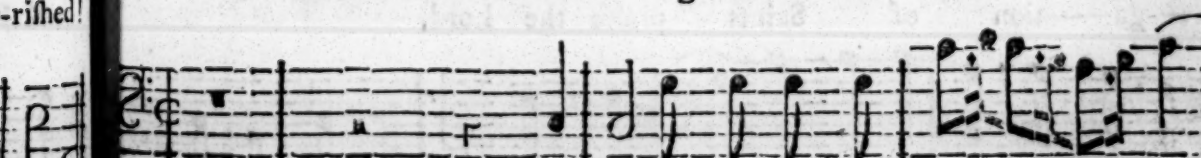
Mighty How are the Migh—ty fall'n!



*An ANTHEM taken out of the 149th Psalm.*



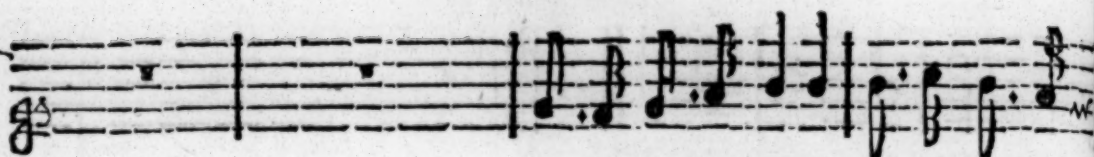
O fin—g un—to the Lor—



O sing un—to the Lor—

Continued.

Continued.



let the Congre-gation, let the Congre-



let the Con-gre-ga—tion,



—d a new Song;

let the Congre-gation, let the Congre-



—d let the Congre—ga—tion,



—ga—tion of Saints praise the Lord,



let the Con-gre-ga-tion of Saints praise the Lord, let the Con-gre-



—ga—tion of Saints praise the Lord,



let the Con-gre-ga-tion of Saints praise the Lord, let the Con-gre-

Continued.

# ANTHEMS.

[ 95 ]

Continued.

let the Con-gre-ga-tion, let the Con-gre-ga-tion of Sain—  
ga—tion, let the, &c.

let the Con-gre-ga-tion, let the Con-gre-ga-tion of Sain—  
ga—tion, let the, &c.

—ts praise the Lord. Let Ifr'el re-joice, re-joy—  
Let If-r'el re—joy—

—ts praise the Lord. Let Ifr'el re-joice, re-joy—  
Let If-r'el re—joy—

Continued.

Continued.



—ce in him that made him, and let the Daugh-ters of Si-on



—ce



—ce in him that made him, and let the Daugh-ters of Si-on



—ce



be joy—ful,

be joy-ful in their King.



be joy—ful,



be joy—ful,

be joy-ful in their King.



be joy—ful, be

Continued.

Continued.



Let them praise his ho-ly Name in the



Let them praise his ho-ly Name,



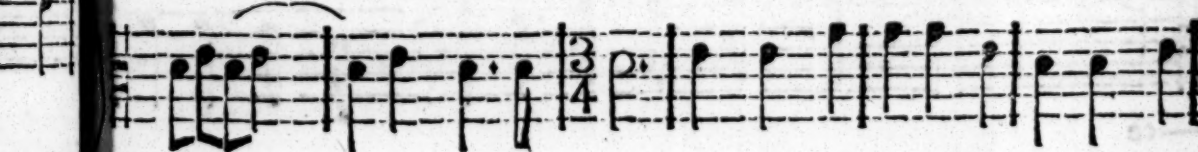
Let them praise his ho-ly Name in the



Let them praise his ho-ly Name,



Dan—ce, in the Dance ; let them sing Praises un—to him with



Dan—ce, in the Dance ; let them sing Praises un—to him with



O

Continued.

Continued.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes: a quarter note, an eighth note, a quarter note, a half note, and a quarter note. This is followed by a double bar line. After the bar line, there is a quarter note, an eighth note, a quarter note, a half note, and a quarter note. The staff concludes with a series of beamed eighth and sixteenth notes, including a triplet of eighth notes.

[illegible]

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and a key signature change to one flat (Bb) indicated by a 'b' symbol. The handwriting is in ink on aged paper.

[illegible]

Continued.

Continued.

be joy—ful,

be joy-ful in their King.

be joy—ful,

be joy—ful,

be joy-ful in their King.

be joy—ful,

Let them praise his ho-ly Name in the

Let them praise his ho-ly Name,

Let them praise his ho-ly Name in the

Let them praise his ho-ly Name,

Continued.

Dan—ce, in the Dance; let them sing Praises un—to him with

Handwritten musical notation for the first system of 'The Bird Song'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The melody consists of several eighth and sixteenth notes, with a final measure containing a quarter rest.

Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, a double bar line, and a final measure with a half note and a quarter note.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and a double bar line. The handwriting is somewhat stylized and appears to be a personal sketch or a working draft.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several measures with notes, rests, and a double bar line. The handwriting is in ink on aged paper.

Continued.

[ 101 ]

:ll: :ll: :ll: :ll:

:11:                   :11:                   :11:                   :11:

:11: :11: :11: :11:

:ll: :ll: :ll: :ll:

:ll:                      :ll:                      Hal—le—lu—jah.

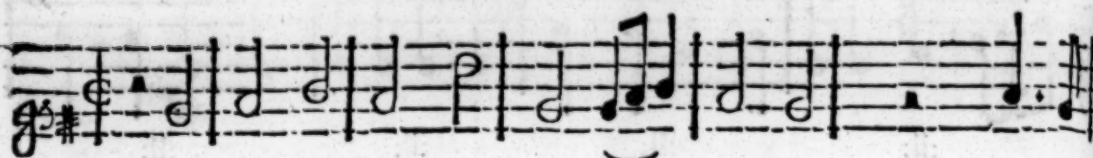
:ll: :ll:

:ll:                    :ll:                    Hal—le—lu—jah.

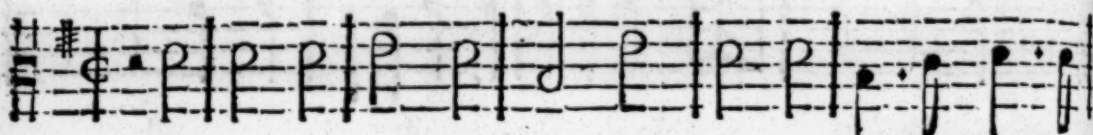
:ll: :ll:

*An*

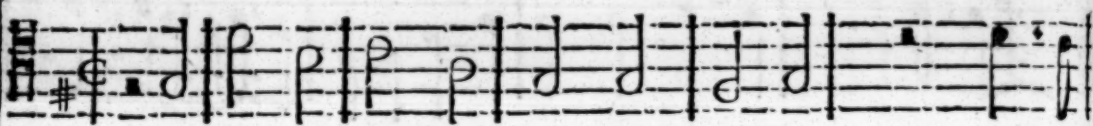
*An A N T H E M for CHRISTMAS-DAY.  
Taken from the 118th Psalm.*



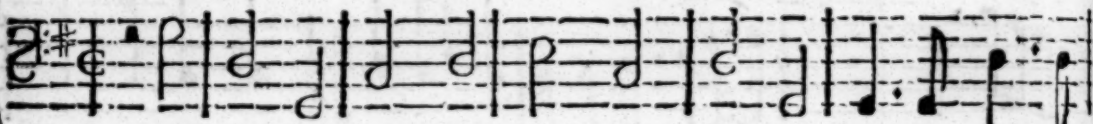
O--pen me the Gates of Righ--teousness, o--pen



O--pen me the



O--pen me the Gates of Righ--teousness, o--pen



O--pen me the



me the Gates, the Gates of Righ--teous--ness, that I may en--



Gates of Righteousness, the Gates of Righteousness, that



me the Gates of Righ--teous--ness, Righteousness, that I may en--



Gates of Righteousness, the Gates of Righteousness, that

Continued


Continued.




—ter in—to them, and sing Prai—ses, and sing Prai—ses, Prai—




—ter in—to them, and sing Prai—ses, and sing Prai—ses, Prai—

—ses un—to the Lord, and sing Prai—



and sing Praises, and sing Praises,



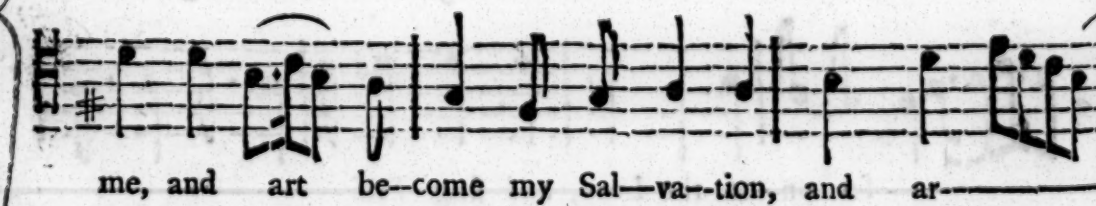
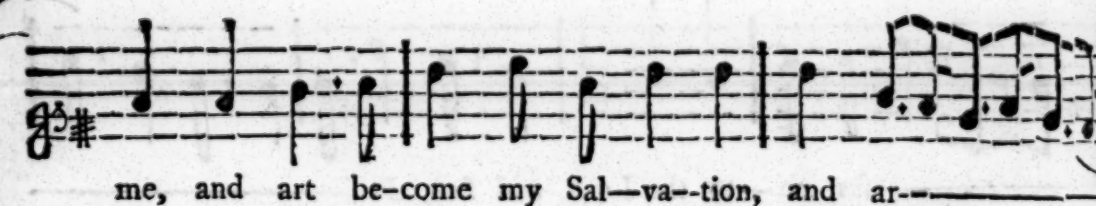
—ses un—to the Lord, and sing Prai—



and sing Praises, and sing Praises,

Continued.

Continued.



Continued.

Continued.

t be—come my Sal—va—tion. This is the Day

art be—come

t be—come my Sal—va—tion.

art be—come

which the Lord hath made,

we

we will re—joi—ce, re—joi—ce,

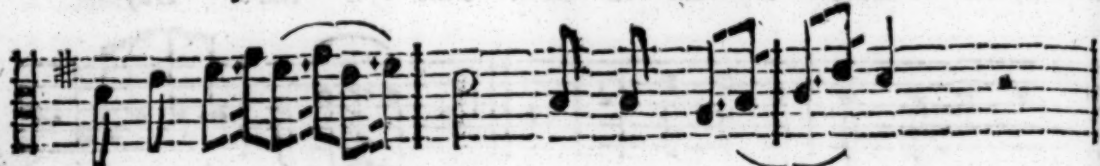
Continued.

Continued.



will re—joi—ce

and be gla—d, we will re—



will re—joi—ce



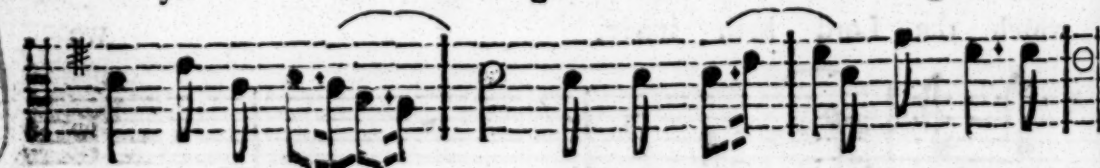
and be gla—d, we will re—



we will re—joi—ce



—joi—ce and be gla—d, and be glad in it.



we will re—joi—ce and be gla—d, be glad in it.



—joi—ce and be gla—d, be gla—d in it.



we will re—joi—ce, rejoice and be gla—d in it.

Continued.

# ANTHEMS.

[ 107 ]

Continued.



God is the Lord who hath shewed us Light; bind ye the



God is the Lord who



God is the Lord who hath shewed us Light; bind ye the



God is the Lor——d who



Sacrifice, bind ye the Sa—cri—fice un—to the Al—tar.



bind ye the Sacrifice, the



Sacrifice, bind ye the Sa—cri—fice un—to the Al—tar.



bind ye the Sacrifice, the

P 2

Continued.

**Continued:**

Thou art my God, and I will thank thee, thou art my Go—

will thank thee, thou ar—

Thou art my God, and I will thank thee, thou art my Go—

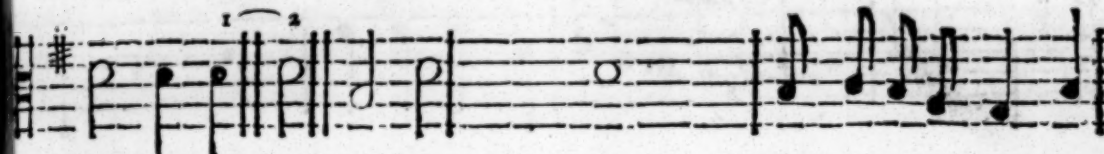
will thank thee, thou ar—

[illegible]

Continued.



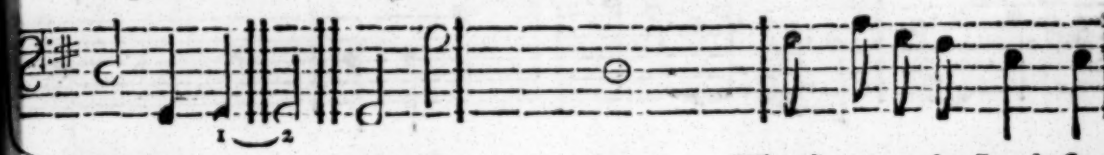
will praise thee. O give ye Thanks un-to the Lord, for



will praise thee. O give ye Thanks unto the Lord, for



will praise thee. O give ye Thanks un-to the Lord, for



will, &c. O give ye Thanks unto the Lord, for



he is gracious, is gracious, and his Mer-cy, and his Mer-cy



he is



he is gracious, is gracious, and his Mer-cy, and his Mer-cy



he is

Continued,

Continued.



en--du--r--eth for e--ver, his Mer--cy en--



his



en--du--r--eth for e--ver, his Mer--cy en--



his



--dur-eth, his Mer--cy en--dur--eth for e--ver. Hal-le--lu--jah,



Mer-cy en--dur--eth for e--ver, for



--dur-eth, his Mer--cy en--dur--eth for e--ver. Hal-le--lu--jah,



Mer-cy en--dur--eth for e--ver, for

Continued.

# ANTHEMS

[ 113 ]

Continued.

en- :||: :||: Hal—le—lu—jah.

his Hal—le—lu—jah, :||: :||:

en- :||: :||: Hal—le—lu—jah.

his Hal—le—lu—jah, :||: :||:

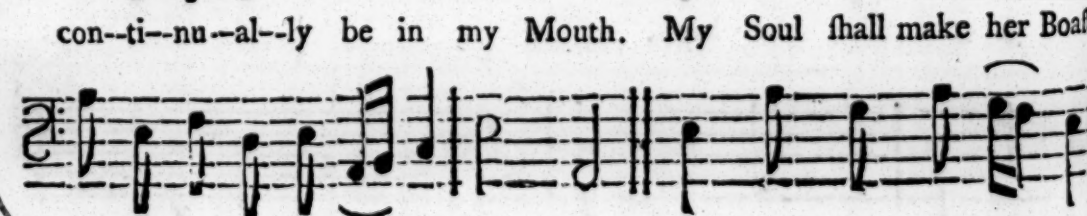
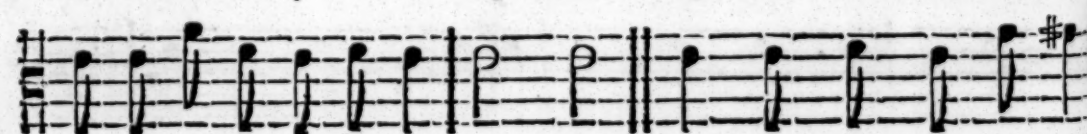
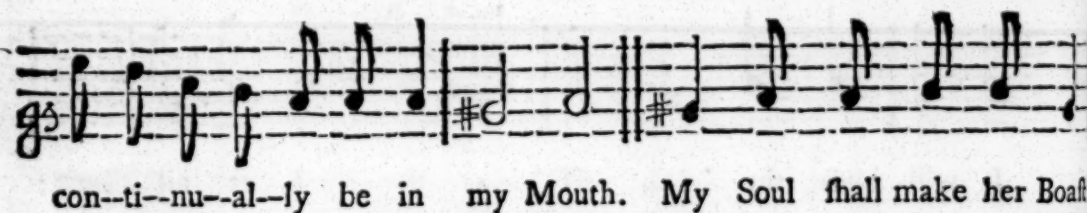
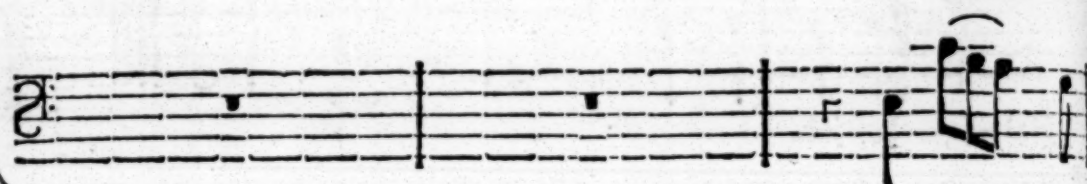
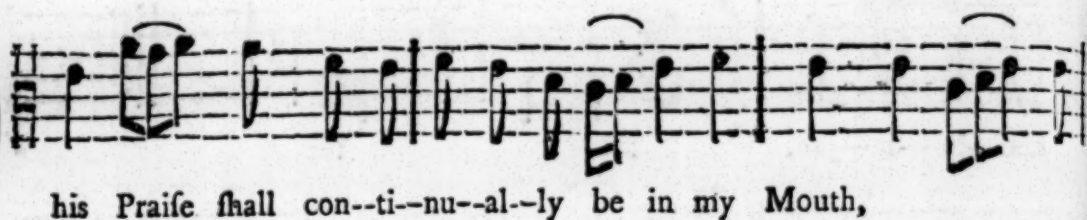
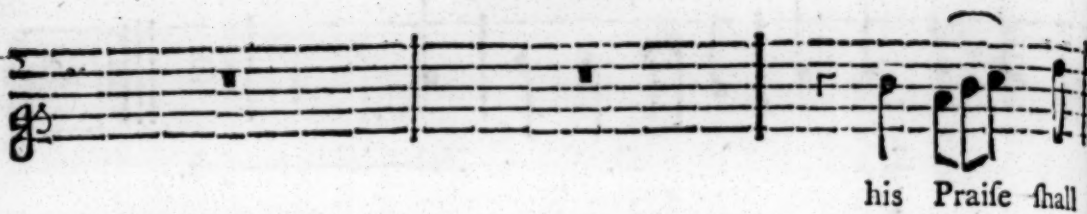
*An ANTHEM taken out of the 34<sup>th</sup> Psalm.*

lu—jah, I will blefs the Lord, will blefs the Lord at all Times;

lu—jah, I will blefs the Lord, will blefs the Lord at all Times;

Continued, Continued,

Continued.



Continued.

shall of the Lord; the hum--ble Men shall hear thereof and be glad.

of the Lord; the hum--ble Men shall hear thereof and be glad.

of the Lord; the hum--ble Men shall hear thereof and be glad.

of the Lord; the hum--ble Men shall hear thereof and be glad.

O mag-ni--fy the Lord, the Lord with me,

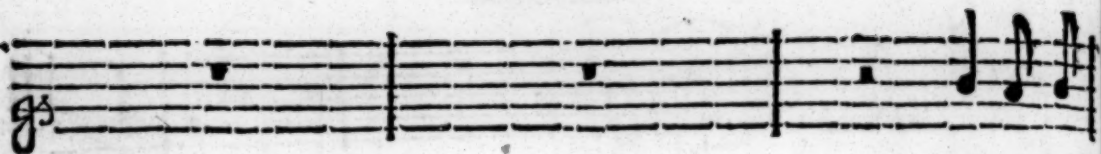
O mag-ni--fy the Lord, the Lord with me,

O mag-ni--fy the Lord, the Lord with me,

O mag-ni--fy the Lord,

Continued.

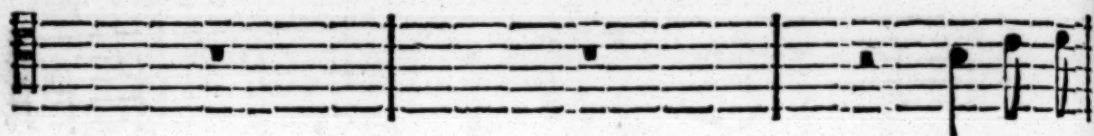
Continued.



let us ex-



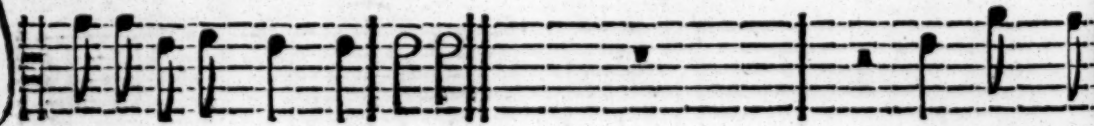
and let u—s ex-alt his ho-ly Name to-ge-ther,



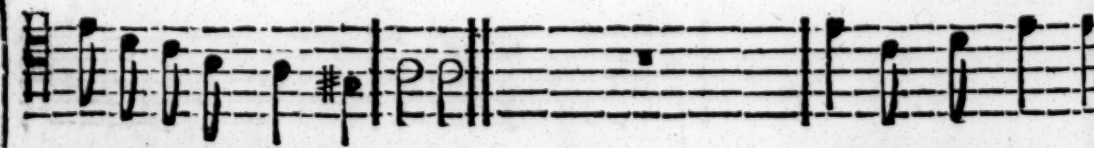
let us ex-



—alt his ho-ly Name to-gether. I fought the Lord, and he heard me, he

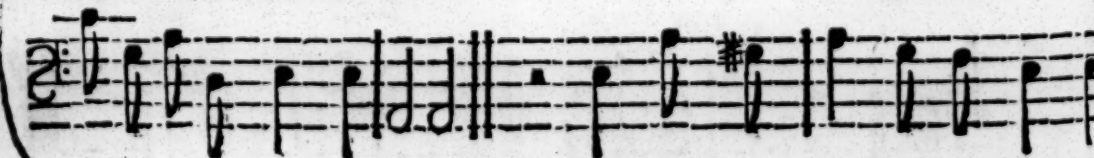


I fought the



—alt his ho-ly Name to-gether.

I fought the Lord, and



I fought the Lord, and he heard me,

Continued.

[ 115 ]

hea—rd me, and deliver'd, and deliver'd me from all my Fears.

he heard me, and deliver'd, and deliver'd me from all my Fears.

that the Lord is good ; blessed

O taste, O taste and see that the Lord is good; blessed

O taste and see, O taste and see that the

**Continued.**

Continued.

is the Man that trust-eth in the Lord. Hal-le-lu-jah, :ll:

is the Man that trust-eth in the Lord. Hal-le-lu-jah, :ll:

:ll: :ll: :ll: Hal-le-lu-jah.

:ll: :ll: :ll: Hal-le-lu-jah.

An ANTHEM taken out of the 9th Psalm.

I will give Thanks un-to thee, O

I will give Than—ks

I will give Than—ks, give Than—ks un-to thee, O

I will give Thanks, give Thanks

Lord, with my whole Heart, I will give Thanks un—to thee, O Lord,

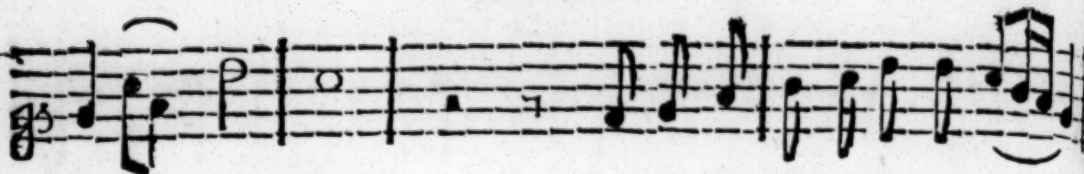
I will give Thanks un-to thee, O Lord,

Lord, with my whole Heart, I will give Thanks un-to thee, O Lord,

I will give Thanks un-to thee, O Lord,

Continued.

Continued.



with my whole Heart;

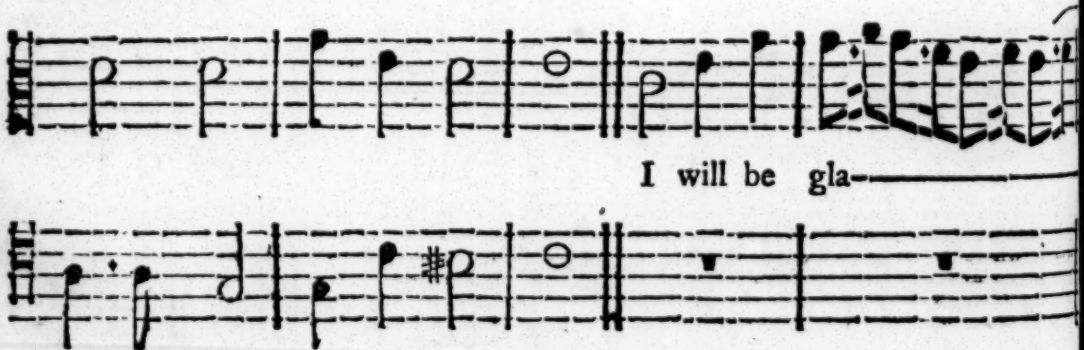
and I will talk of all thy won—



with my whole Heart; and I will talk of all thy wond'rous Works, thy

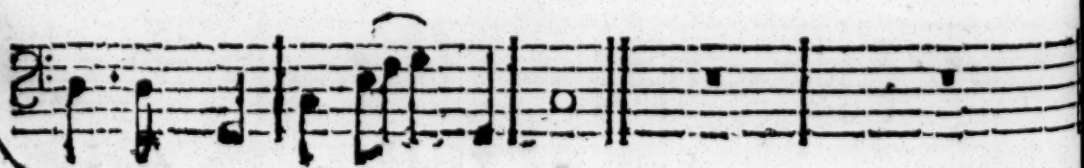


—d'rous Works, thy wond'rous Works.



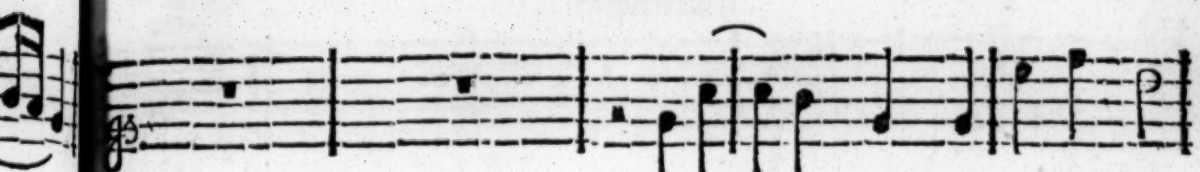
I will be gla—

wond'rous Works, thy wond'rous Works.



Continued

Continued.



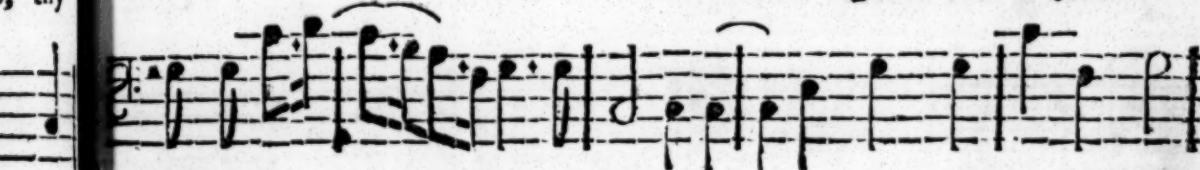
I will be glad and re-joice in



d



I will be glad and re-joice in



and re-joy—ce in thee,



thee ; yea,

my Songs will I make of thy Name,



my Songs will I make of thy Name, thy Name,



thee ; yea,

my Songs will I make of thy Name,




my Songs will I make of thy Name, thy Name;

Continued

Continued.

Continued.



O thou most Highest.


O praise the Lord,

shew




O thou most Highest. O prai—se the Lord, O praise the Lord,

shew




who dwelleth in Si-on, who dwelleth in Si-on, who dwelleth in Si-on,

Tha



who dwelleth in Si-on, who dwelleth in Si-on, who dwelleth in Si-on,

Tha



Continued

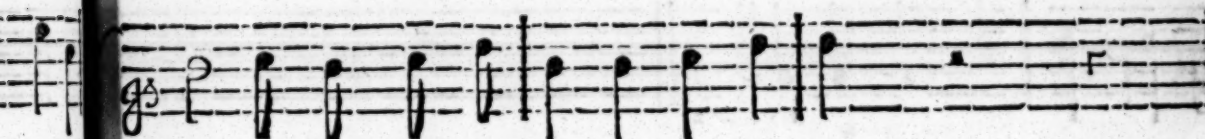
Continued.



Lord, shew the Peo-ple of his Do-ings, shew the Peo-ple of his Do-ings.



Lord, shew the Peo-ple of his Do-ings, shew the Peo-ple of his Do-ings.



Si-on, That I may shew thy Prai-ses, thy Prai-ses



Si-on, That I may shew thy Prai-ses, thy Prai-ses with-in the Por—



Continued.

R

Continued.

Continued.

of the Daugh-ters of Si-on; and we will re-joy—

[illegible]

A single staff of handwritten musical notation. It begins with a treble clef. The notation consists of a series of eighth and sixteenth notes, some beamed together, and several rests. The ink is dark and the handwriting is somewhat stylized, typical of a personal manuscript.

—ce in thy Sal—va—tion.

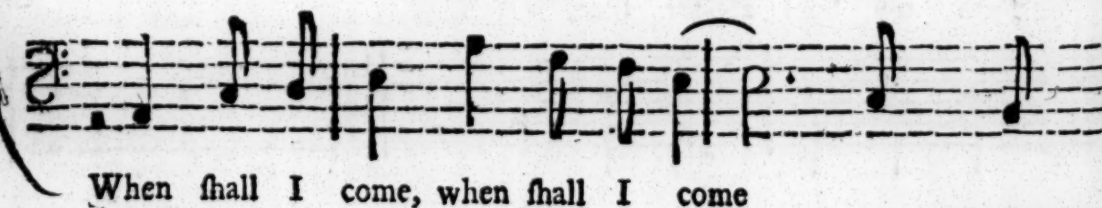
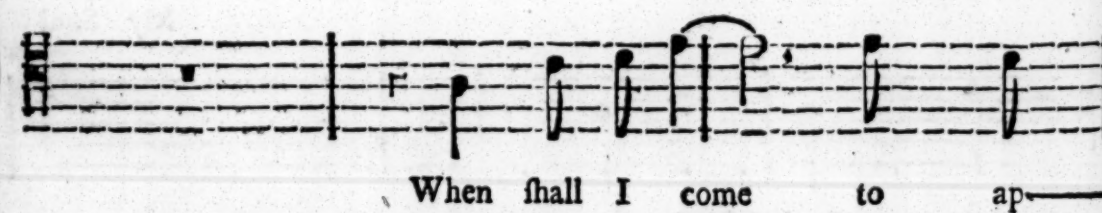
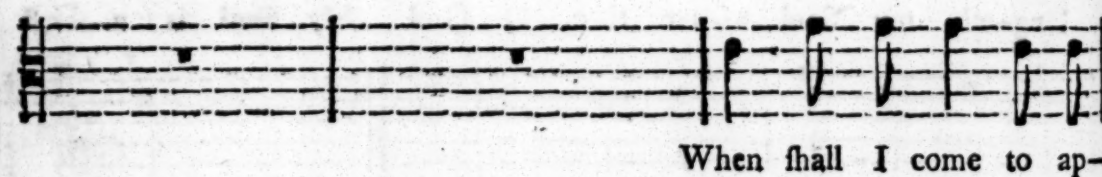
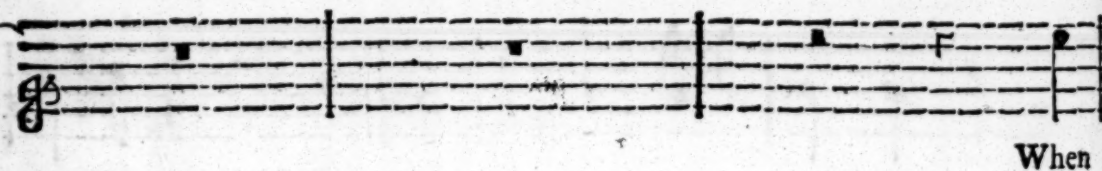
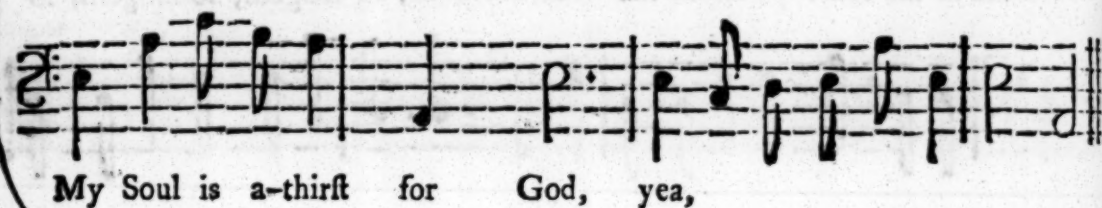
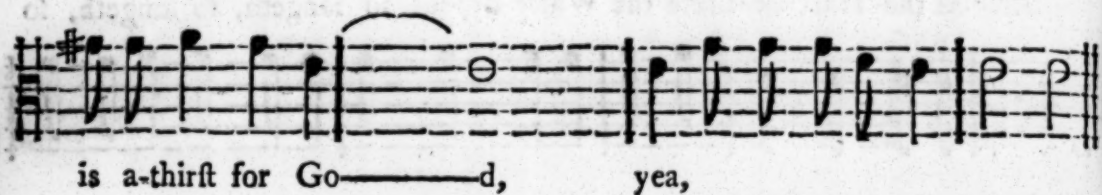
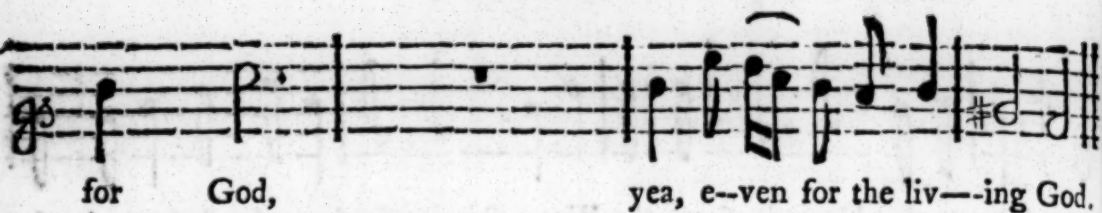
The first staff of music begins with a treble clef and a common time signature (C). The melody consists of a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur connects the last two notes, with a '1' above the slur. This is followed by a quarter rest, then a quarter note D5, and a quarter note E5. A final double bar line is present.

—ce in thy Sal—va—tion.

*An ANTHEM taken out of the 42d Psalm.*



Continued.



Continued.

# ANTHEMS.

[ 125 ]

Continued.

God. shall I come to ap-pear be-fore the Pre-sence of God?

—pear

God. —pear be-fore the Pre-sence, the Pre-sence of God?

When My Tea—rs, my Tears have be—en my Meat

My Tea—rs

My Tea—rs, my Tears have been my Meat

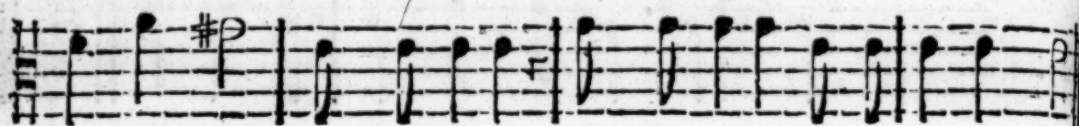
My Tea—rs have been

Continued.

Continued.



Day and Night, while they daily, while they daily say un--to me, where



Day and Night, while they daily, while they daily say un--to me, where



where is now thy God?

thereupon, I pour out my Heart



Now when I think



where is now thy God? Now when I think thereupon, I pour out my Heart



Continued

Continued.

by my--self;

by myself; for I went with the Multitude, and brought them forth un--

Put thy Trust in God, for I will

to the House of God. Put thy Trust in God, for I will

Continued.

Continued.



yet give him Thanks for the Help of his Countenance. The Lord hath



yet give him Thanks for the Help of his Countenance. The Lord hath



granted his loving Kindness in the Day-time,



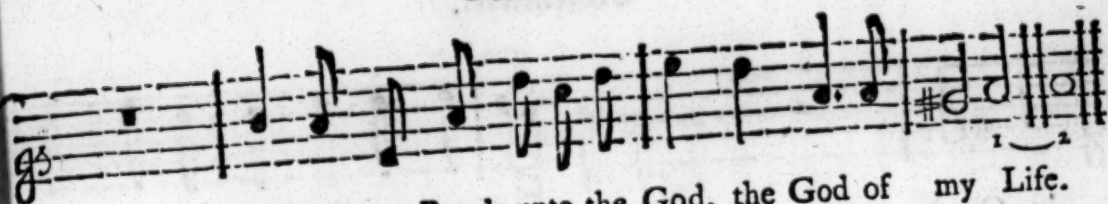
and in the Night-season did I



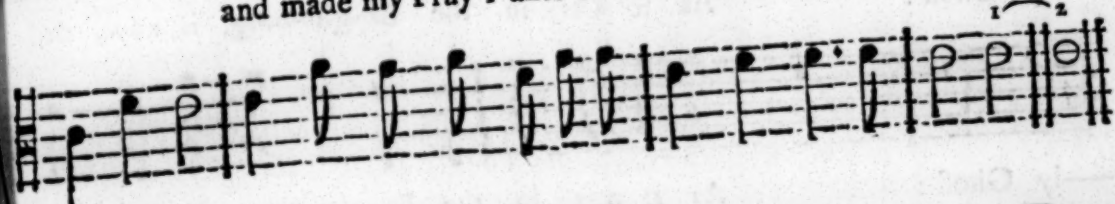
granted his loving Kindness in the Day-time,



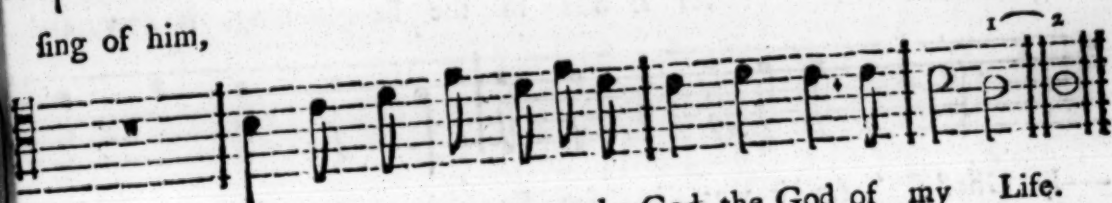
Continued.



and made my Pray'r unto the God, the God of my Life.



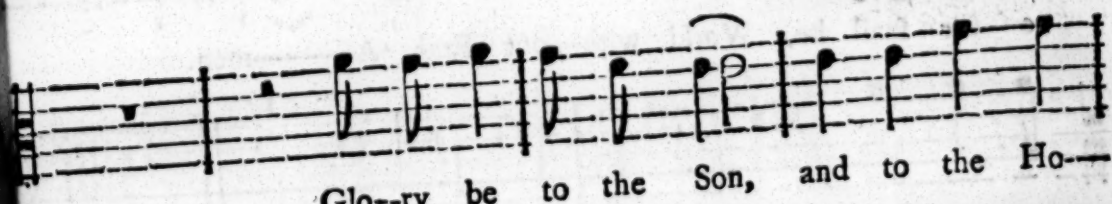
sing of him,



and made my Pray'r unto the God, the God of my Life.



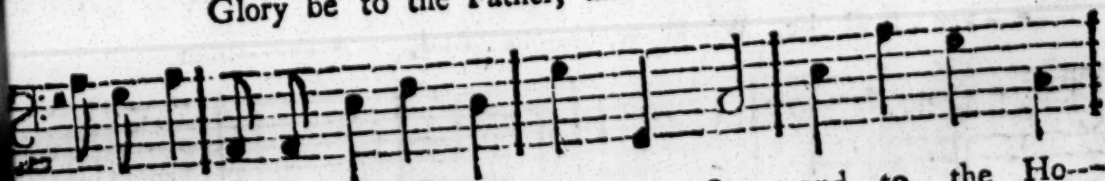
Glory be to the Ho--



Glo--ry be to the Son, and to the Ho--



Glory be to the Father, and to the Son, and to the Ho--



Glory be to the Father, and to the Son, and to the Ho--

S

Continued.

Continued

Continued.

—ly Ghost: As it was in the Be-gin-ning, is now, and

—ly Ghost :                      As it was in the Be-gin-ning, is now, and

—ly Ghost: As it was in the Be—gin—ning, is now, and

—ly Ghost: As it was in the Be-gin-ning, is now, is now, and

e—ver shall be, World with—out End, A—men.

[illegible]

e—ver shall be, World with—out End, A—men.

e-ver shall be,

# ANTHEMS

[ 131 ]


An ANTHEM taken out of the 122d Psalm.

and




I was gla—d when they said

and



I was gla—d, was gla—d

and



I was glad, was gla—d when they said

and




I was gla—d, was gla—d



un—to me, we will go in—to the House of the Lord,



we will



un—to me, we will go in—to the House of the Lord,



we will go

Continued.



go in-to the Hou—se of the Lord.



go,



go in-to the Hou—se of the Lord.



Our Feet shall stand with-in thy Gates, O Je-ru-sa-lem, our Feet



Our Feet shall stand with-in thy Gates, O Je-ru-sa-lem, our Feet



Continued.

Continued.



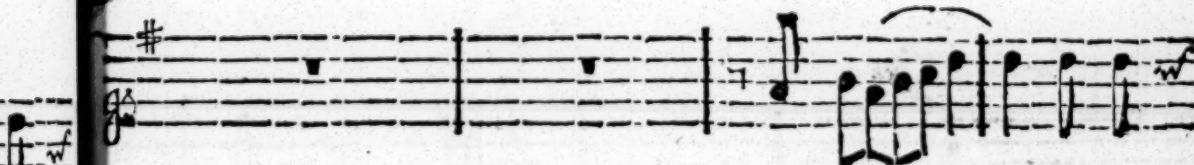
ord. shall stand with--in thy Gates, O Je--ru--sa--lem; Je--ru--sa--lem



is



ord. shall stand with--in thy Gates, O Je--ru--sa--lem; Je--ru--sa--lem



is buil-----t like a



buil-----t, is buil-----t like a Ci--ty, like a



is buil-----t like a Ci--ty, is built like a



is buil-----t like a Ci--ty, is buil-----t like a

nued.

r

Continued.

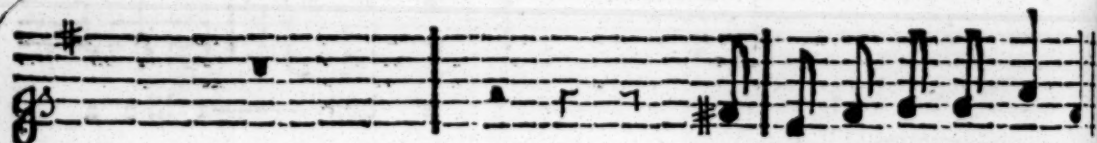
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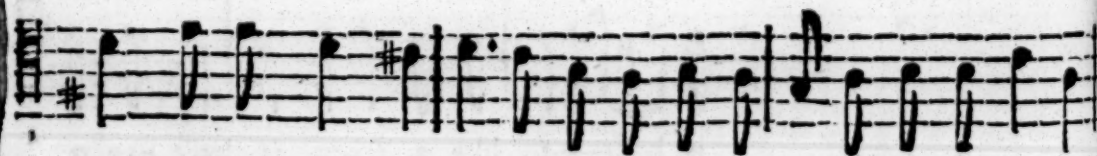
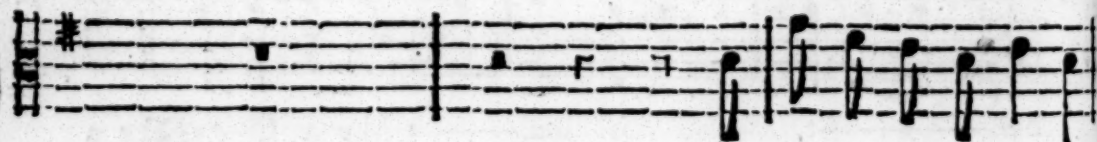
Ci—ty that is at U—ni—ty in it—self.



Ci—ty that is at U—ni—ty in it—self. For thi—ther the



to tes—ti—fy un—to If—



Tribes of the Lord go up to tes—ti—fy, to tes—ti—fy un—to If—



Continued.

Continued.



—ra-el, and to give Thanks, give Thanks unto the Name of the Lord.



—ra-el, and to give Thanks, give Thanks unto the Name of the Lord.



e-ven the Seat,



For there is the Seat o ——— f Judgment,



e-ven the Seat,



For there is the Seat o ——— f Judg--ment,

Continued.

Continued.



the Seat of the House of Da—vid. O pray for the Peace



the Seat of the House of Da—vid. O pray for the Peace



of Je--ru--sa--lem, O pray for the Peace of Je--ru--sa--lem;



of Je--ru--sa--lem, O pray for the Peace of Je--ru--sa--lem;



they shall

Continued.

Continued.



Peace be within thy Walls, and Plenteousness



Peace be within thy Walls, and Plenteousness



prof-per that love thee.



with-in thy Pa--la--ces. Hal--le--lu--jah, :||:



with-in thy Pa--la--ces. Hal--le--lu--jah, :||:



T

Continued.

Continued.

This page contains the musical score for the Anthem, continuing from the previous page. The score is written for four staves, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The first system consists of four staves, each with a treble clef and a key signature of one sharp. The second system also consists of four staves, each with a treble clef and a key signature of one sharp. The third system consists of four staves, each with a treble clef and a key signature of one sharp. The fourth system consists of four staves, each with a treble clef and a key signature of one sharp. The music is written in a continuous, flowing style, with many notes and rests. The word "Continued." appears at the bottom right of the page.

Continued.

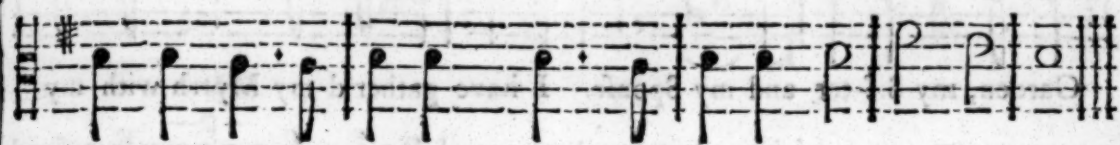
Continued.



:||:

:||:

Hal—le—lu—jah.



:||:

:||:

Hal—le—lu—jah:



*An ANTHEM taken out of the 5th Chapter of Solomon's Song.*



I am come in-to my Garden, my Sif-ter, come in--to



I am come in—to my

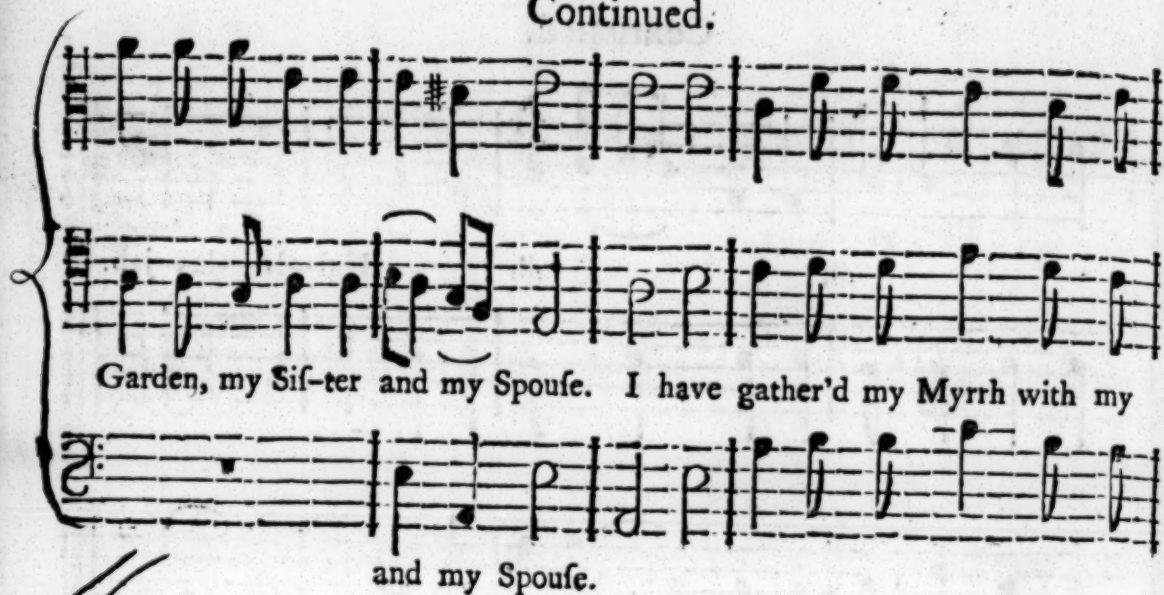


I am come in-to my Garden, my Sif-ter,

T 2

Continued.

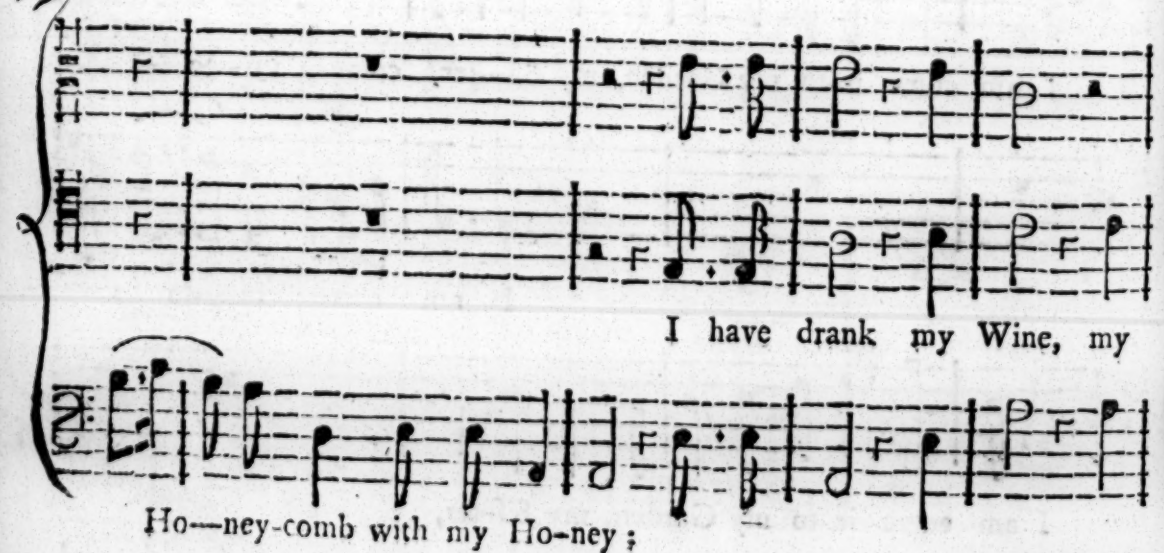
Continued.



Garden, my Sif-ter and my Spouse. I have gather'd my Myrrh with my  
and my Spouse.



Spice; I have eaten my Honey, my Ho-ney-comb with my Honey,  
my



I have drank my Wine, my  
Ho-ney-comb with my Ho-ney ;

Continued,

Continued.

Wine with my Milk. Eat, eat, O Friends; drink, yea, drink, drink,

drink a--bun-dant-ly, a--bun-dant-ly, my Be-lo-ved.

sleep,

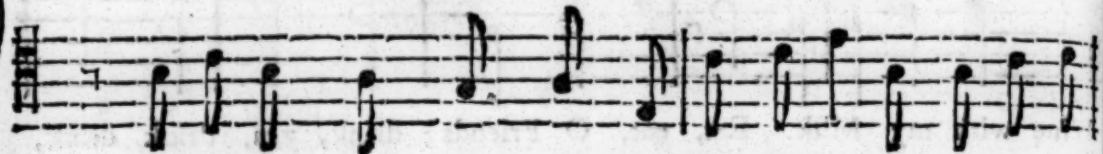
I sleep, but my Heart it wak-eth, it wak-eth.

It is the  
Continued.

Continued.



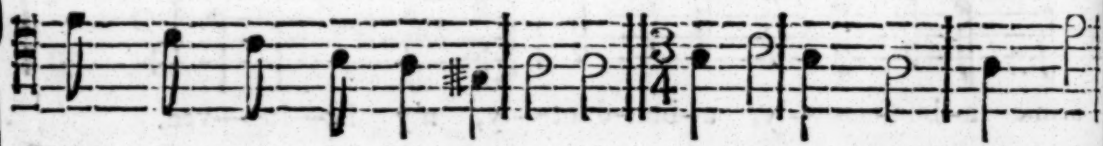
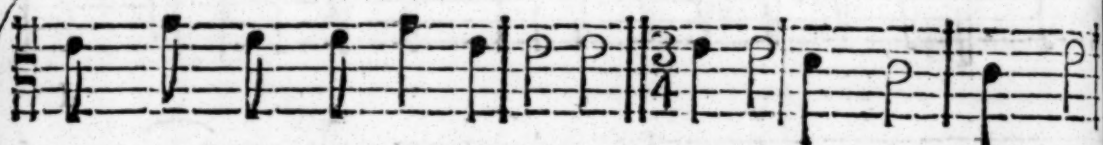
It is the Voice, the Voice of my Be-lov-ed,



It is the Voice, the Voice of my Be-lov-ed, it is the



Voice, it is the Voice, the Voice of my Be-lov-ed,



Voice, the Voice of my Be-lov-ed, It is the Voice, the Voice,



it is the Voice of my Be-lov-ed that knock-eth, say-ing,



Continued.

# ANTHEMS.

[ 143 ]

Continued.

fay—ing, O-pen to me, my Sis-ter, my Love, and my Dove:

For my Head is fill-ed with the Dew,

For my Head is fill-ed,

and my Locks, and my Locks with the Drops of Night.

CHANTING.

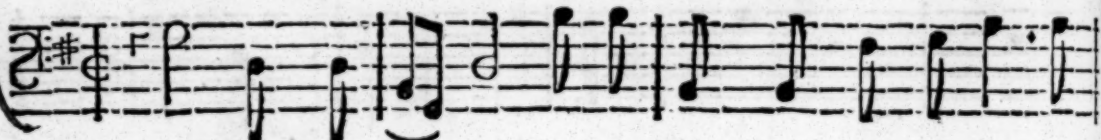
## CHANTING-TUNES.

*Te Deum Laudamus.*

We praise thee, O God: we ac-know-ledge thee to be the



We praise thee, O God: we ac-know-ledge thee to be the



Lord. All the Earth doth wor--ship thee:



the Fa-ther e--ver-



Lord. All the Earth doth worship thee: the Fa-ther



Continued.



the Fa-ther e--ver--last-ing.



last-ing, the Fa-ther e--ver--lasting. To thee, &c.



e--ver--last-ing, the Fa-ther e--ver--lasting. To thee all Angels



the Fa-ther e--ver--lasting, the Fa-ther e--ver--lasting. To thee all Angels



the Heav'-----ns and all the Pow'rs there-



a-----loud: the Heav'-----ns



cry a-----loud: the Heav'-----ns and all the Pow'rs there-



cry aloud: the Heav'-----ns

U

Continued.

Continued.

—in. To thee Che—ru—bin and Se—ra—phin: con—ti—nu—

—al—ly do cry. Holy, Ho—ly, Ho—ly: Lor—d God of Sab—

—nu—al—ly do cry. Holy, Ho—ly, Ho—ly: Lor—d God of Sab—

Sab—

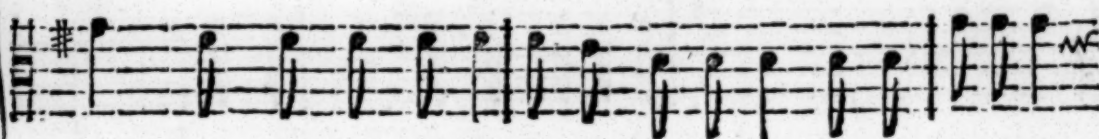
Continued.

Continued.



—bath.

Heav'n and Earth are full of the Ma-jef-ty,



Heav'n and Earth are full of the Ma-jef-ty, of the Majef-ty,

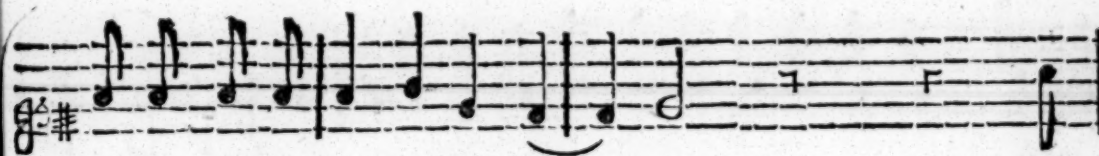


—bath.

Heav'n and Earth are full of the Majef-ty,



—bath. Heav'n and Earth are full of the Ma-jef-ty, of the Majef-ty,



of the Ma-jef-ty: of thy Glo—ry.

The



of the Ma-jef-ty: of thy Glo-ry. The glo-ri-ous Com-pa-n—



of the Ma-jef-ty: of thy Glo—ry.

The

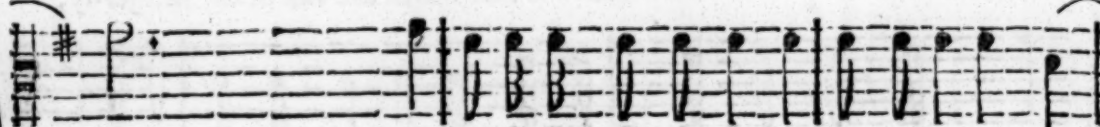


of the Ma-jef-ty: of thy Glo-ry. The glo-ri-ous Com-pa-n—

Continued.



glorious Com-pa-ny, the glorious Com-pa-ny of the Apostles: praise



—y, the glorious prai—



glorious Com-pa-ny, the glorious Com-pa-ny of the Apostles: praise



—y, the glorious prai—



thee. The goodly Fellowship, the goodly Fellowship of the Prophets:



—fe thee. The good—ly Fel—low—ship



thee. The goodly Fellowship, the goodly Fellowship of the Prophets:



—fe thee. The good—ly Fel—low—ship,

Continued.

Continued.

praise thee. The no—ble, n—

praise thee. The no—ble, n—

praise thee. The no—ble, n—

praise thee. The no—ble, n—

—o—ble Ar-my of Mar-tyrs: prai—fe thee. The ho-ly

—o—ble Ar-my of Mar-tyrs: prai—fe thee.

—o—ble Ar-my of Mar-tyrs: prai—fe thee. The ho-ly

—o—ble Ar-my of Mar-tyrs: prai—fe thee.

Continued.

Continued.



Church throughout all the World, through--out all the World:



The holy Church throughout all the World:



Church throughout all the World, through--out all the World:



The holy Church throughout all the World:



do—th acknowledge thee.

The Fa-ther:



do—th acknowledge thee.

The Fa-ther:



do—th acknowledge thee. The Fa-ther, the Fa-ther:



do—th acknowledge thee. The Fa-ther, the Fa-ther:

Continued.

Continued.



of an in-fi-nite Majesty. Thine honourable, true: and only Son. Al-



of an in-fi-nite Majesty. Thine honourable, true: and on-ly Son. Al-



—so the Ho-ly Ghost: the Com-fort-er. Thou art the King of Glo-



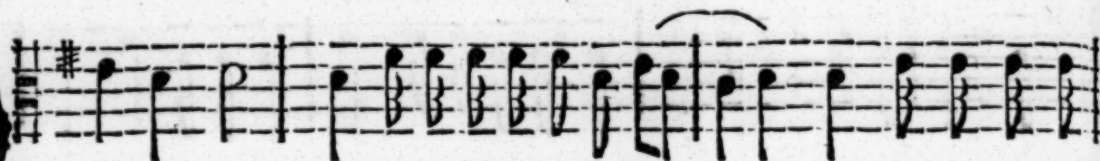
—so the Ho-ly Ghost: the Com-fort-er. Thou art the King of Glo-



Continued.



—ry: O Christ. Thou art the e-verlasting Son, the e--ver-last-ing



—ry: O Christ. Thou art the e--ver--lasting Son, the e-verlasting



Son: of the Father. When thou tookest upon thee to de-li-ver Man:

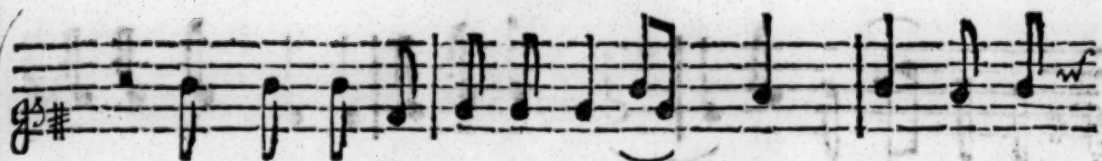


Son: of the Father. When thou tookest upon thee to de-li-ver Man:



Continued.

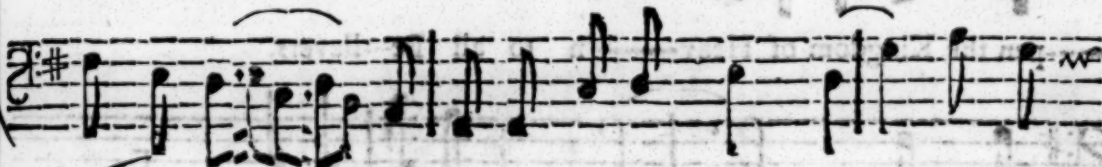
Continued.



thou didst not ab—hor the Vir—gin's Womb. When thou hadst



thou didst no—t ab—hor the Virgin's Womb. When thou hadst



o—ver—come the Sharp—ness of Death: thou didst o—



thou didst o—pen the King—



o—ver—come the Sharp—ness of Death: thou didst o—

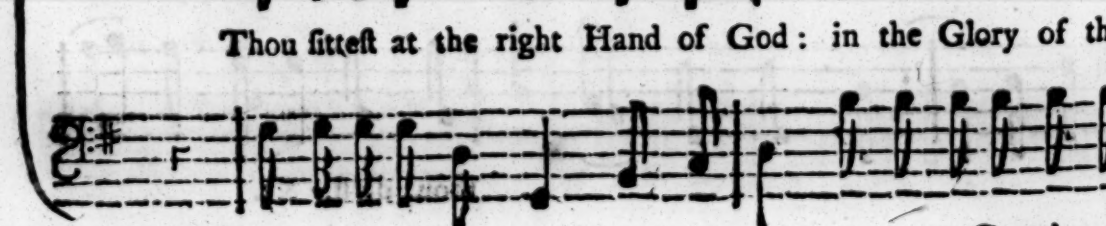
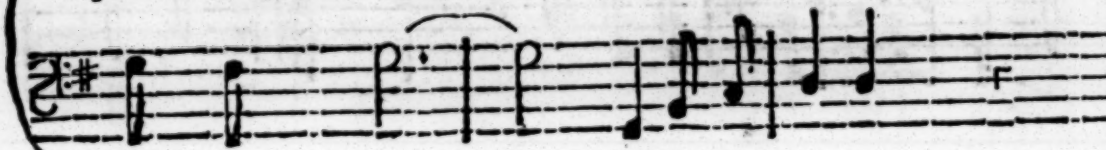
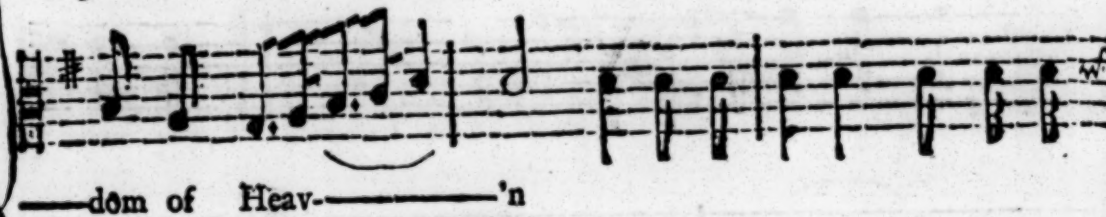
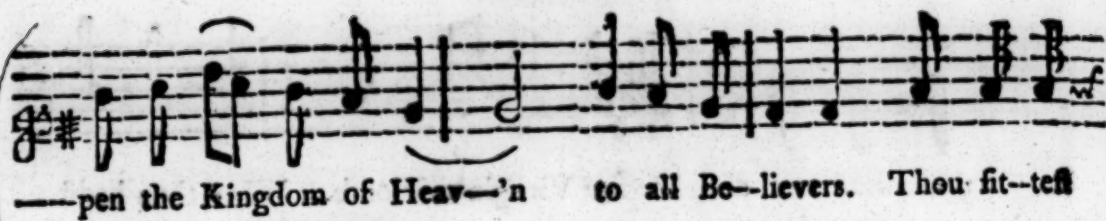


thou didst, &c.

X

Continued.

Continued.



Continued.

# CHANTING-TUNES. [ 155 ]

Continued.



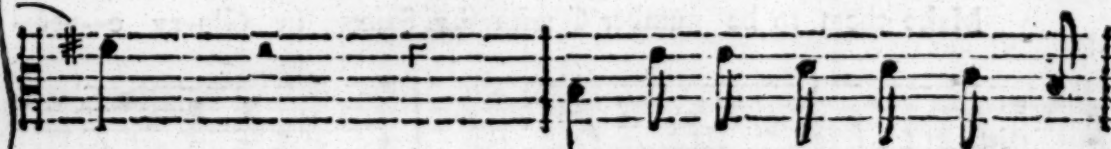
We believe that thou shalt come: to be our Jud-



Father. We believe that thou shalt come: to be our Jud-



—ge. We therefore pray thee help thy Ser—vants who—



We therefore pray thee help thy



—ge. We there-fore pray thee help thy Ser-vants: who—



We there-fore, &c.

X 2

Continued.

Continued.



—m thou hast re-deem--ed with thy precious Blood.




Servants: whom thou hast redeemed with thy precious Blood. Make them



—m thou hast re-deem--ed with thy pre-cious Blood.




Make them



Make them to be number'd with thy Saints: in Glo-ry e-ver--



to be number'd with thy Saints: in Glo-ry e-ver--last--ing,



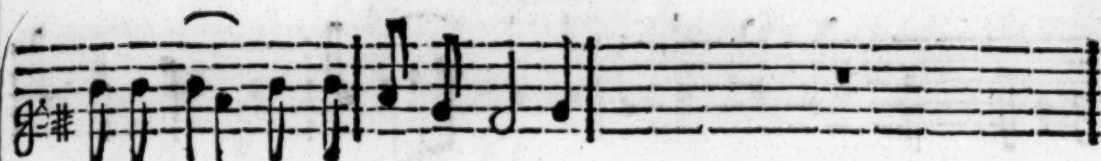
Make them to be number'd with thy Saints: in Glo-ry e-ver--



to be number'd, &c.

Continued.

Continued.



—lasting, in Glo-ry e--ver-last-ing.



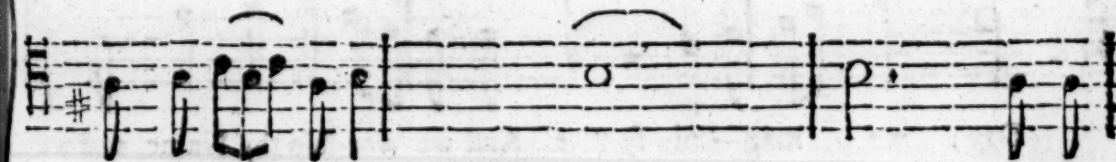
in Glo—ry e--ver-last-ing.



—lasting, in Glo-ry e--ver-last-ing. O Lord, save thy Peo-ple: and,



O Lord, save thy People: and bleſs thine He—ritage. Govern



bleſs thine He—ri-ta—ge. Govern



Continued.

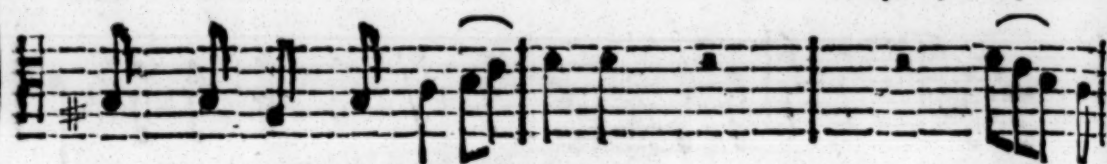
Continued.



them: and lift them up for e-ver. Day by Day: we mag-ni-



Day by Day:



them: and lift them up for e-ver.

Day by

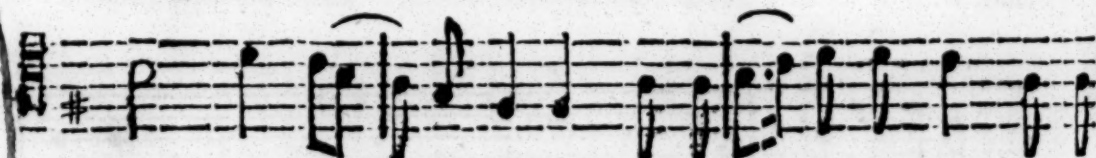


—fy thee, we mag—ni—fy thee. And we worship thy Name, and we



we mag-ni—fy thee. And we worship thy Name,

and we



Day: we mag—ni—fy thee. And we wor-ship thy Name, and we

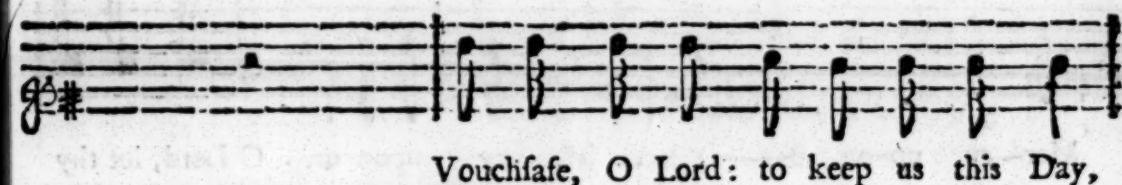


Day by Day: we mag--ni—fy thee.

Continued.

# CHANTING-TUNES. [ 159 ]

Continued.



Continued.

Continued.



vouchsafe, O Lord: to keep us this Day without Sin. O Lord, have



keep us this Day, to keep us this Day without Sin.



vouchsafe, O Lord: to keep us this Day with-out Sin.



O Lord, have



Mer-cy up-on u—s: have Mer-cy upon us. O Lord, let thy



O Lord, have Mercy upon us: have Mercy upon us. O Lord, &c.



O Lord, have Mercy upon us: have Mercy upon us. O Lor—



Mer-cy up-on u—s:

I

Continued.

Continued.



Mercy lighten up-on us, up--on us :



—d, O Lord, let thy Mercy lighten upon us :



O Lord, &c.



as our Trust is in thee. O Lord, in thee have I trust--ed :



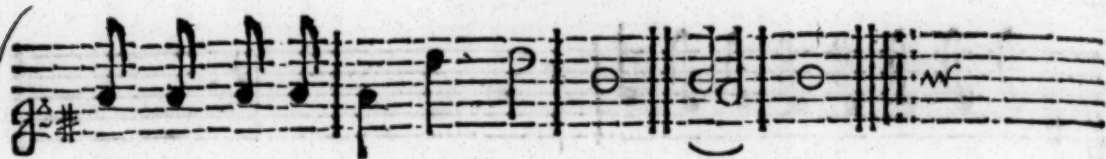
as our Trust is in thee. O Lord, in thee have I trust--ed :



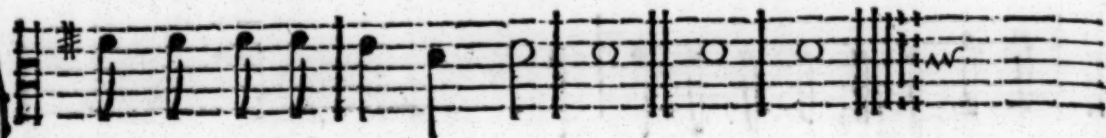
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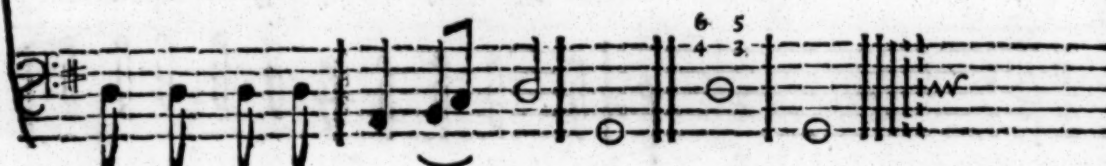
Continued.



let me ne-ver be con-found-ed. A---men.



let me ne-ver be con-found-ed. A---men.

*Magnificat.*

My Souk doth mag-ni--fy the Lord: and my Spi---rit

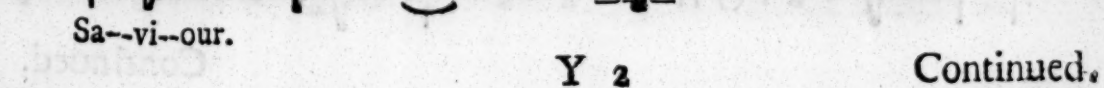
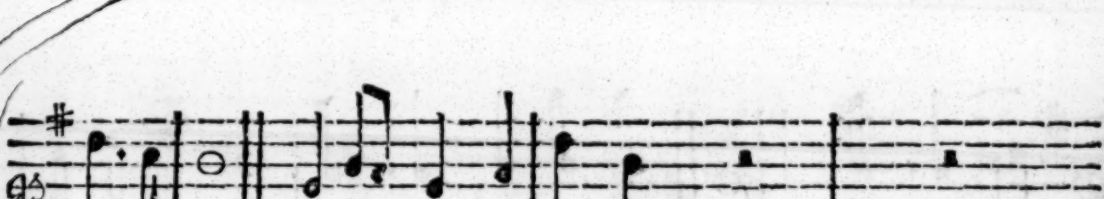
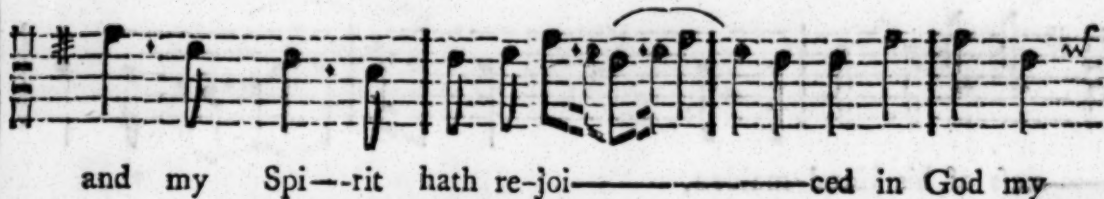


My Soul doth mag-ni---fy the Lord: and my



Continued.

Continued.



Continued.

the Low--li--nefs of his Hand-mai--den, the Low--li--nefs

—nefs of his Hand-maiden,

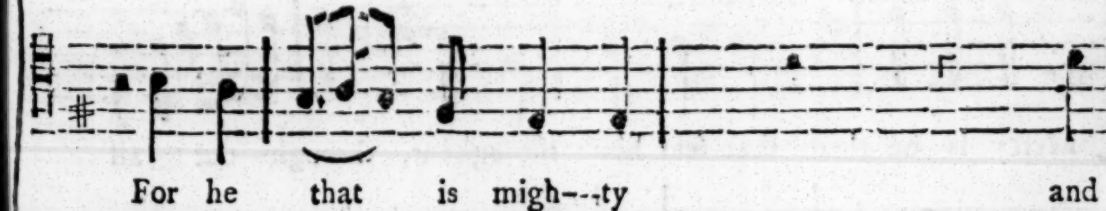
—mai--den, the Low--li--nefs, the Low——li--nefs

of his Hand-mai--den. For behold, from hence-forth: all Ge-ne—

of his Hand-mai--den. For behold, from henceforth:

Continued,

Continued.



Continued.

Continued.

ho—ly is his Name. And his

ho—ly is his Name, ho—ly, &c.

ho—ly is his Name. And his

Mercy is on them that fear him : throughout, through-out all

throughout,

Mercy is on them that fear him : throughout, through-out all

throughout,

Continued.

# CHANTING-TUNES. [ 167 ]

Continued.

Ge-ne-ra-tions, through-ou- through-out all Ge-ne-ra-tions, through-ou- Ge-ne-ra-tions, throughout all Ge-nerations, through-ou- through-out all Ge-nerations, through-ou-

—t all Ge-ne-ra-tions. He hath shewed Strength with his Arm : —t, &c. —t all Ge-ne-ra-tions. He hath shewed Strength with his Arm : —t, &c.

Continued,

Continued.

he hath scat-ter-ed the Prou—d, the Prou—

he hath scattered the Prou—

he hath scat-ter-ed the Prou—

he hath scattered the Prou—

—d, the Proud in the I-ma-gi-na-tion of their Hearts.

d

d in the I-ma-gi-na-tion of their Hearts.

d

Continued.

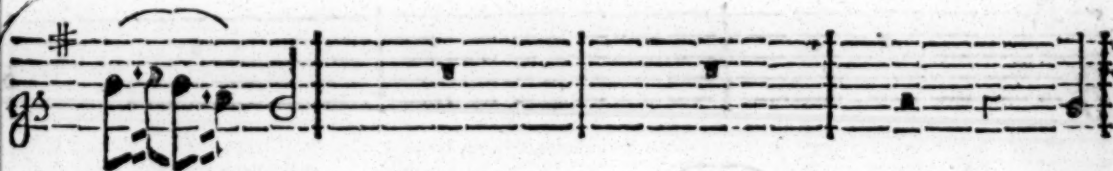
Continued.



He hath put down the Mighty from their Seat: and hath ex—

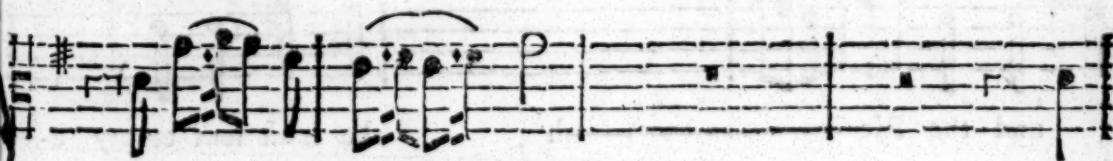


He hath put down the Mighty from their Seat:



alt—ed

the

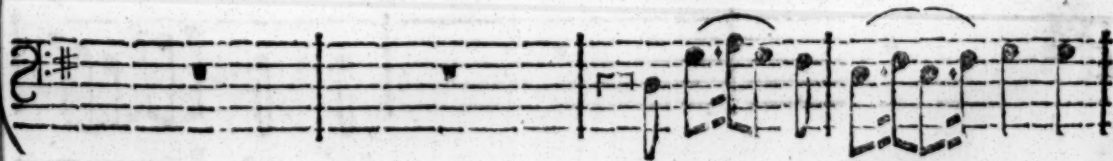


and hath ex—alt—ed



and hath ex—alt—ed

the



and hath ex—alt—ed

Z

Continued.

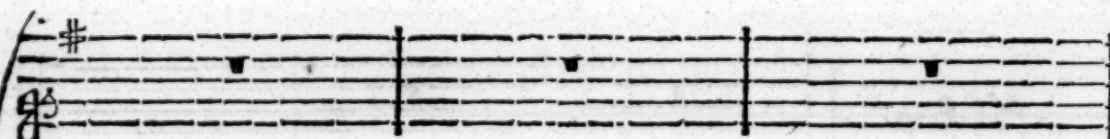
Continued.



Humble and Meek. He hath fill-ed the Hungry with good Things:



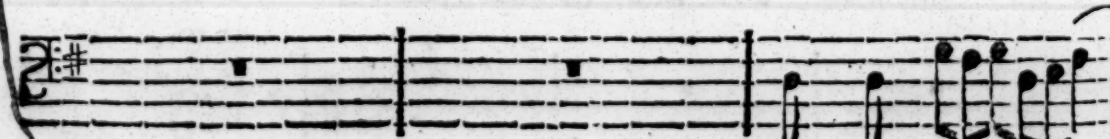
Humble and Meek. He hath fill-ed the Hungry with good Things:



and the Ric—h he hath fent empty a—



and the Ric—h



and the Ric—

Continued.

# CHANTING-TUNES. [ 171 ]

Continued.



and the Ric—h he hath sent empty away.

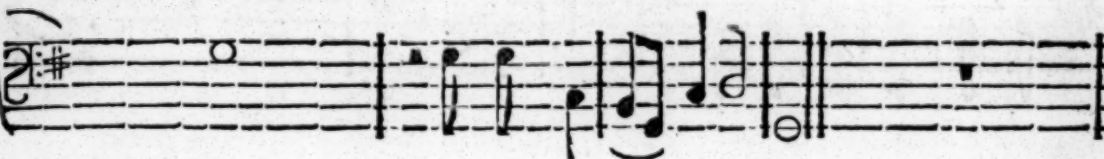


way,

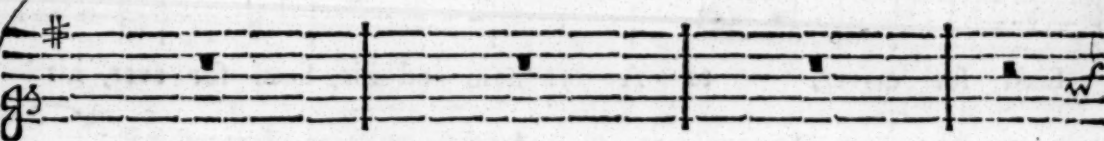
He remembering his



he hath sent empty away, he hath sent empty away.



h



Mer—cy, hath holpen his Ser—vant If—ra-el:



Z 2

Continued.

Continued.

as he promis'd to our Fore-fa-thers, to A—bra-ham and his  
to A—bra—  
as he promis'd to our Fore--fa--thers,

Seed for e--ver, to A—bra-ham and his Seed for ever, his  
—ham and his Seed for e--ver, to A—braham and his  
to A—braham and his Seed for e--ver, to A—braham and his  
to A-braham and his Seed, to A-braham and his

Continued.

# CHANTING-TUNES. [ 173 ]

Continued.



Continued.

—w, and e-ver shall be, and e-ver shall be: World

—gin—ning, is now, and e-ver shall be: World without End, World

As it was in the Beginning, is now, and e-ver shall be: World

As it was in the Beginning, is now, and e—

without End, and e-ver shall be: World without End, A—men.

without End, and ever, &c.

without End, and ever shall be: World without End, A—men.

—ver shall be, and ever, &c.

*F I N I S.*

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